MIGUEL A. VALDA

MUSICA FOLKLORICA NACIONAL BOLIVIANA

Para Piano

Estas obras pertenecen al dominio publico. Una recopilación o transcripción no merece el cambio de nombre. Disfruten

-MS

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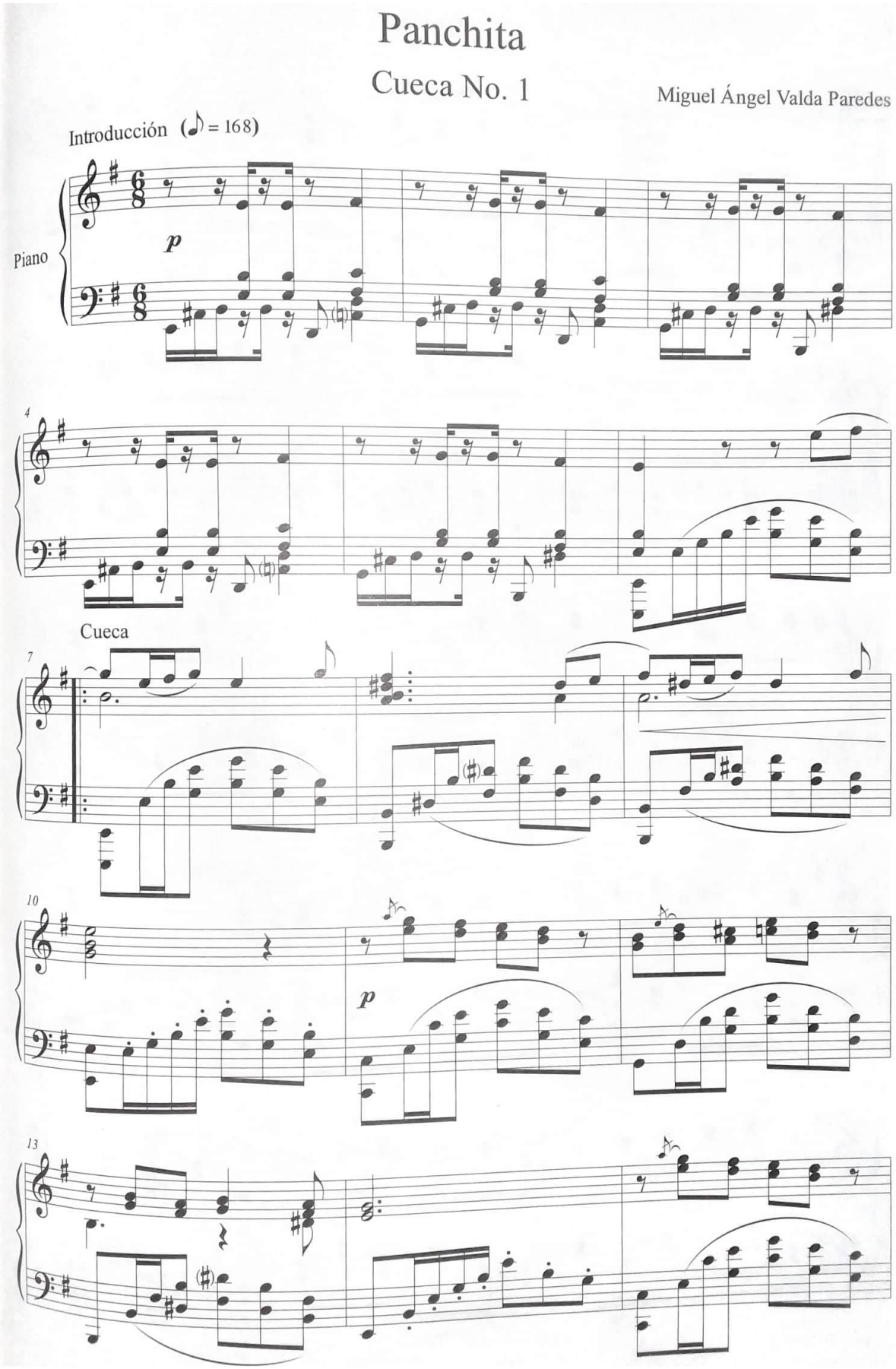
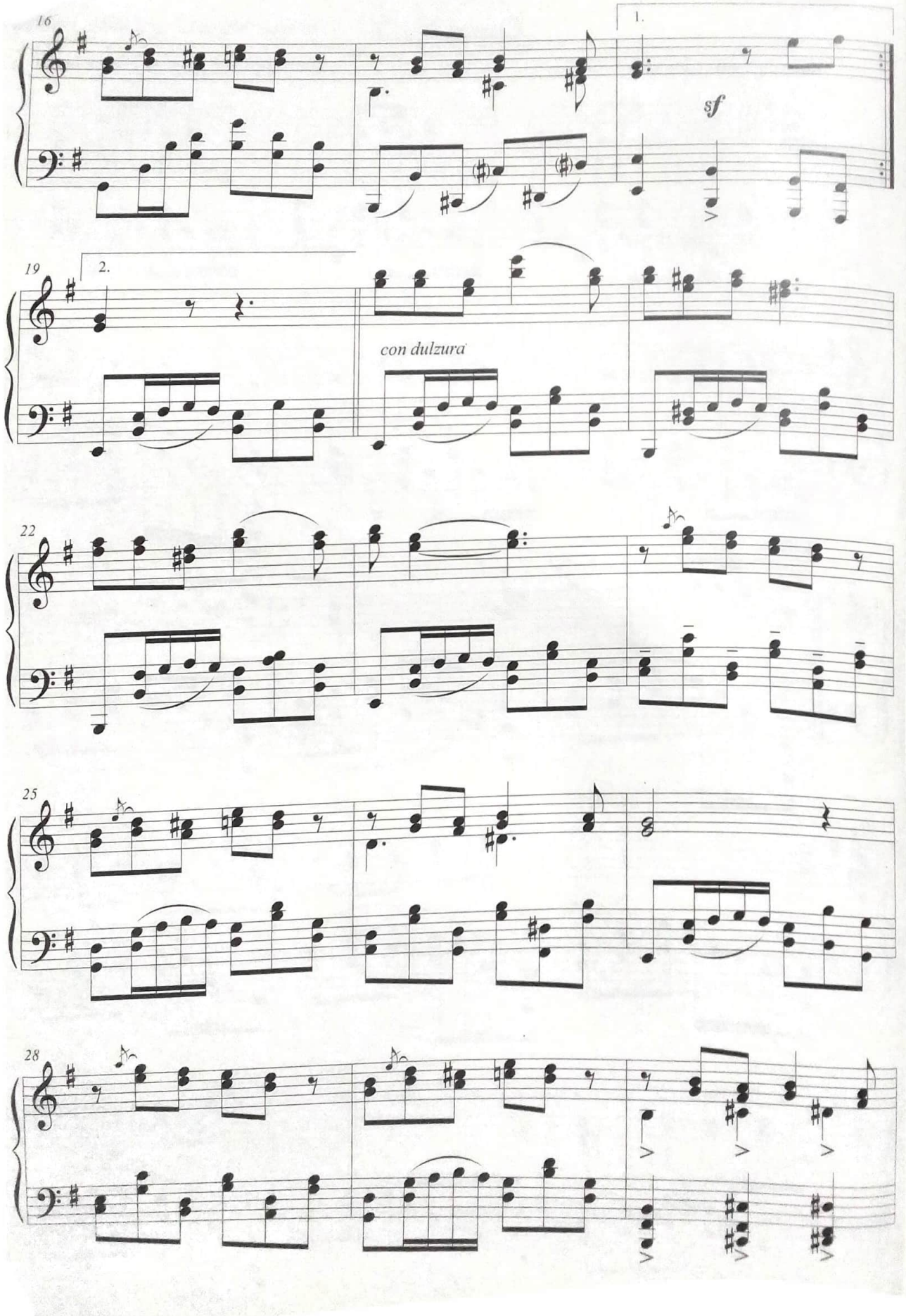
Cuecas

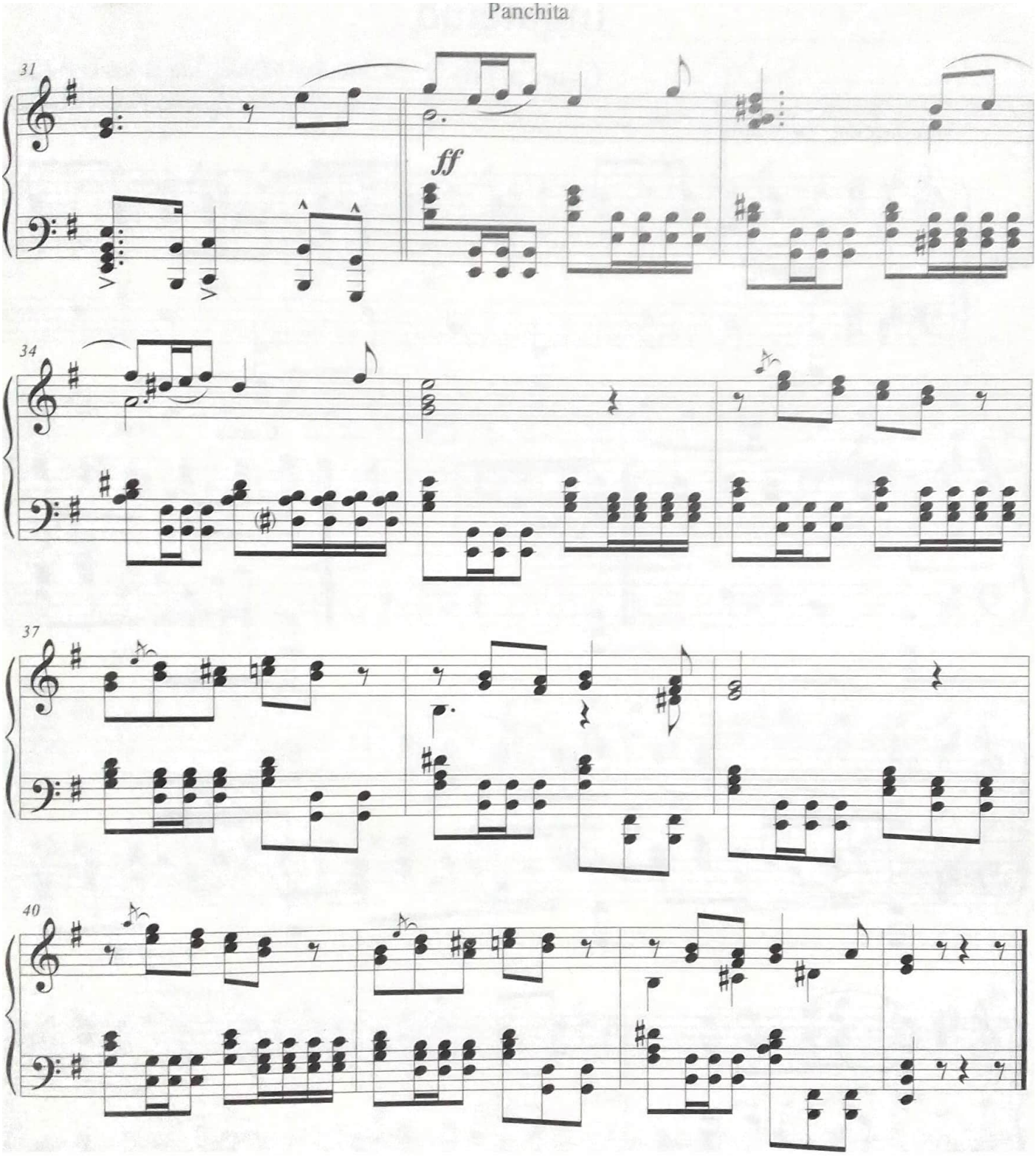
Panchita

Cueca No. 1

Miguel Ángel Valda Paredes



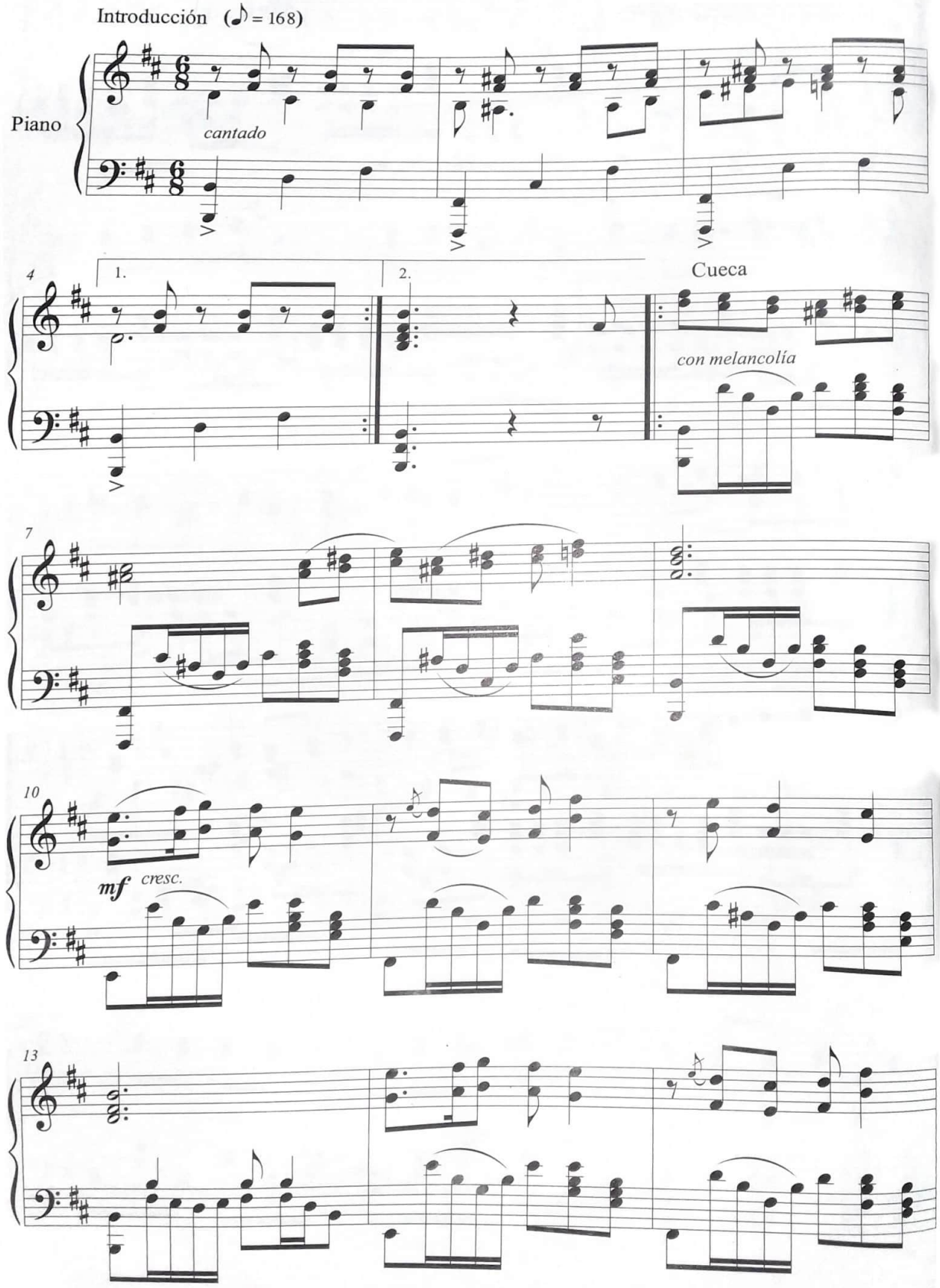

16
1.
sf
19
2.
con dulzura
22
25
28

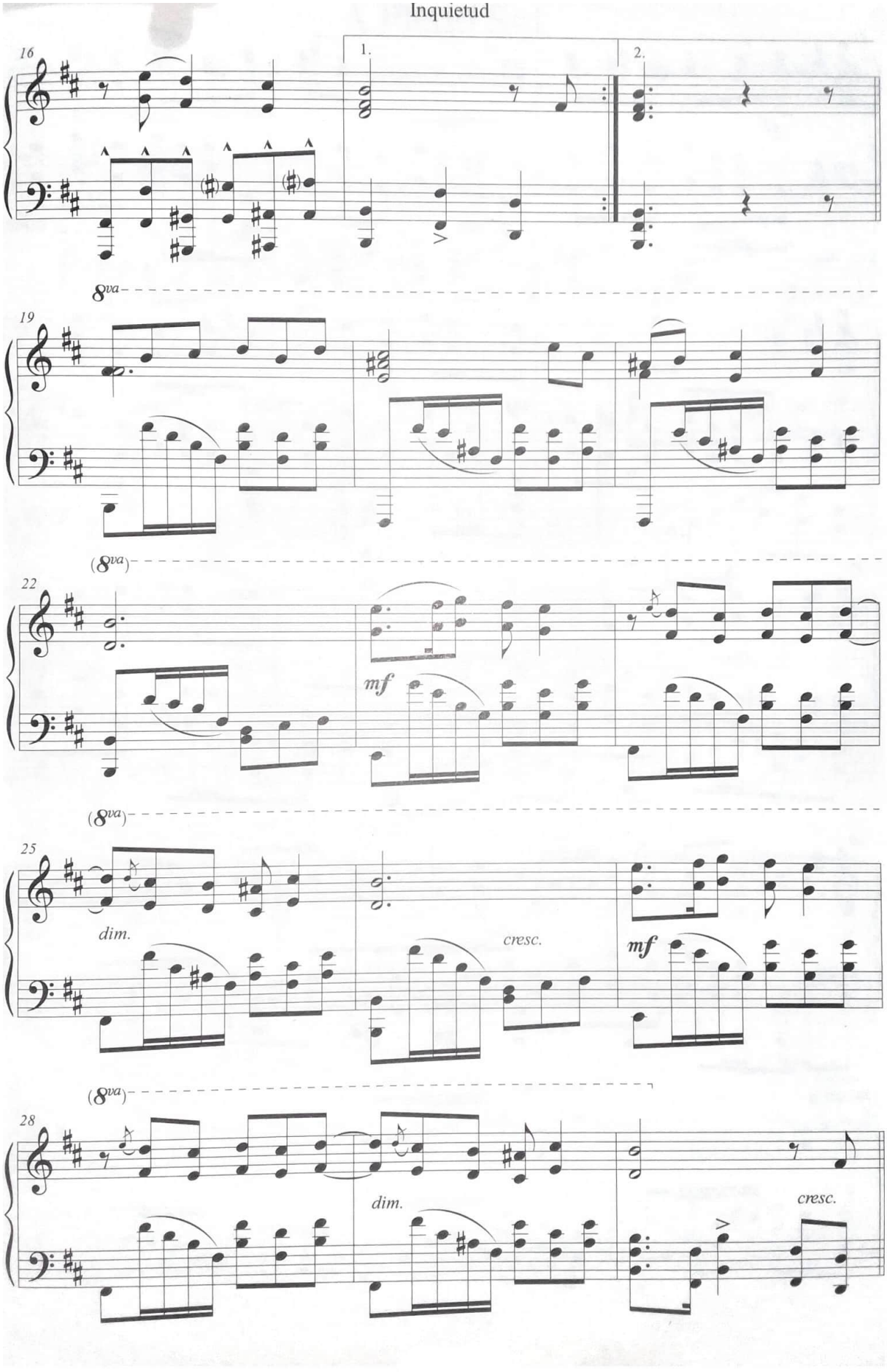

31
ff
34
37
40

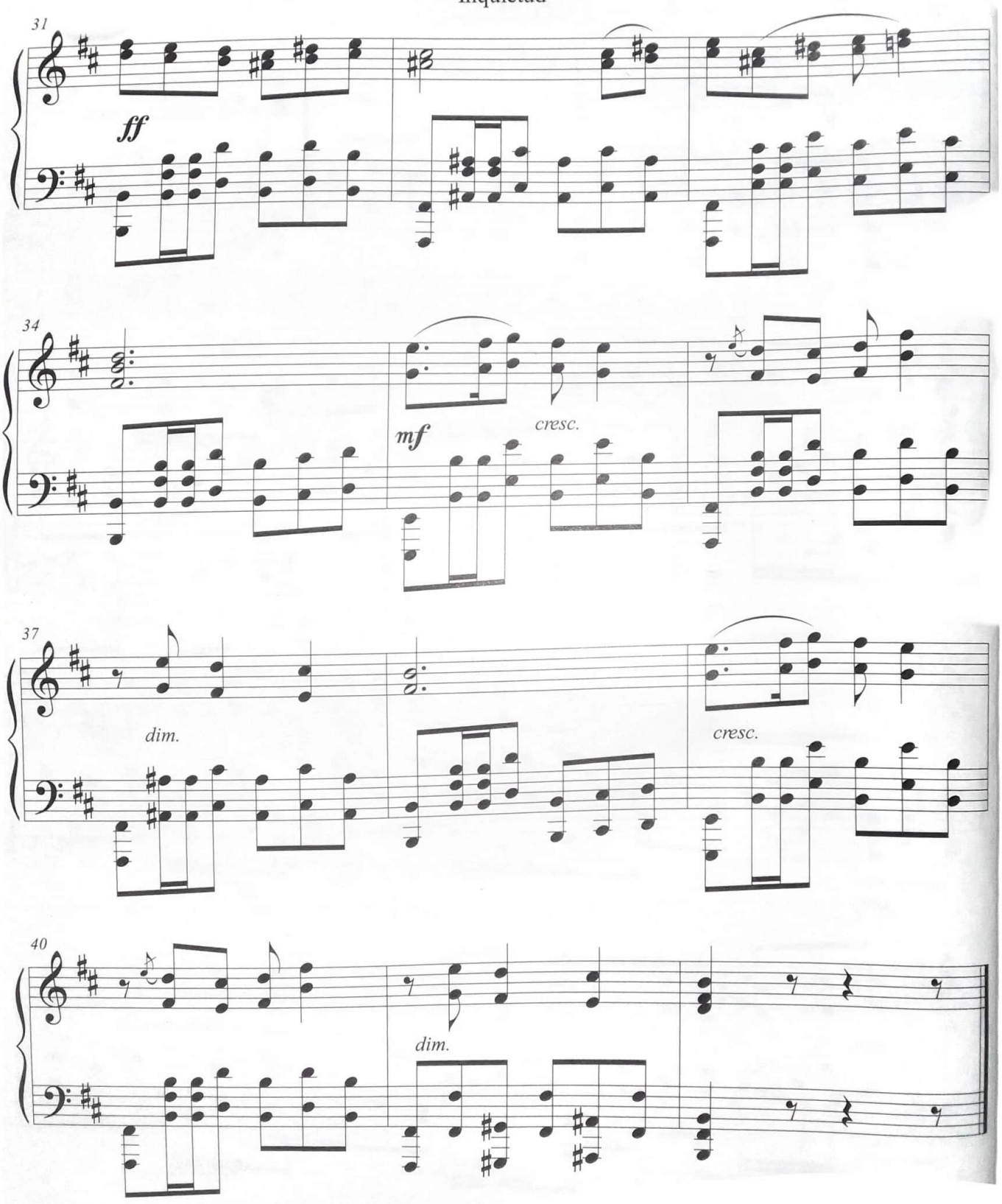
Inquietud

Cueca No.2

Miguel Ángel Valda Paredes




Inquietud
16
1.
2.
8va
19
(8va)
22
mf
(8va)
25
dim.
cresc.
mf
(8va)
28
dim.
cresc.

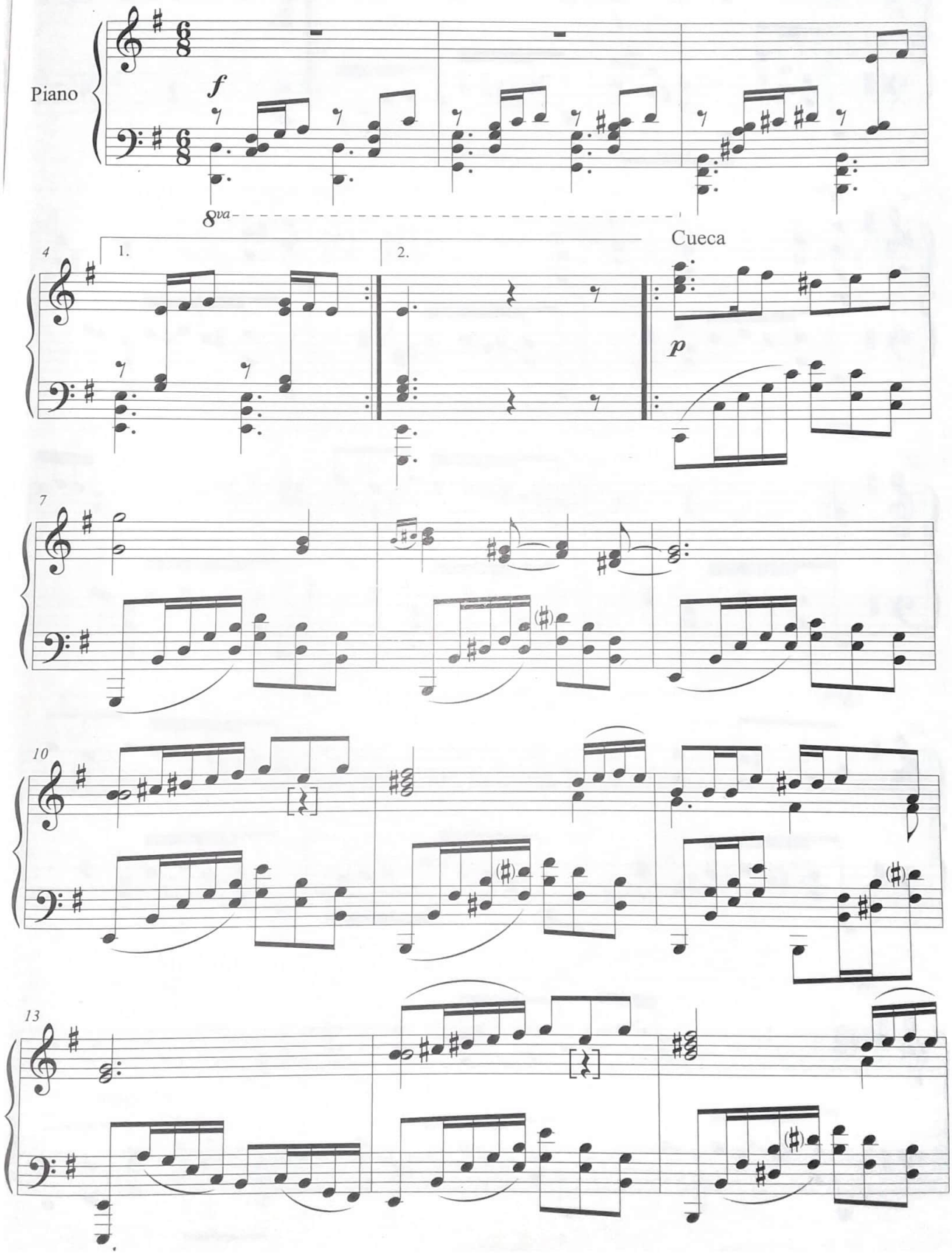

31
ff
34
mf
cresc.
37
dim.
cresc.
40
dim.

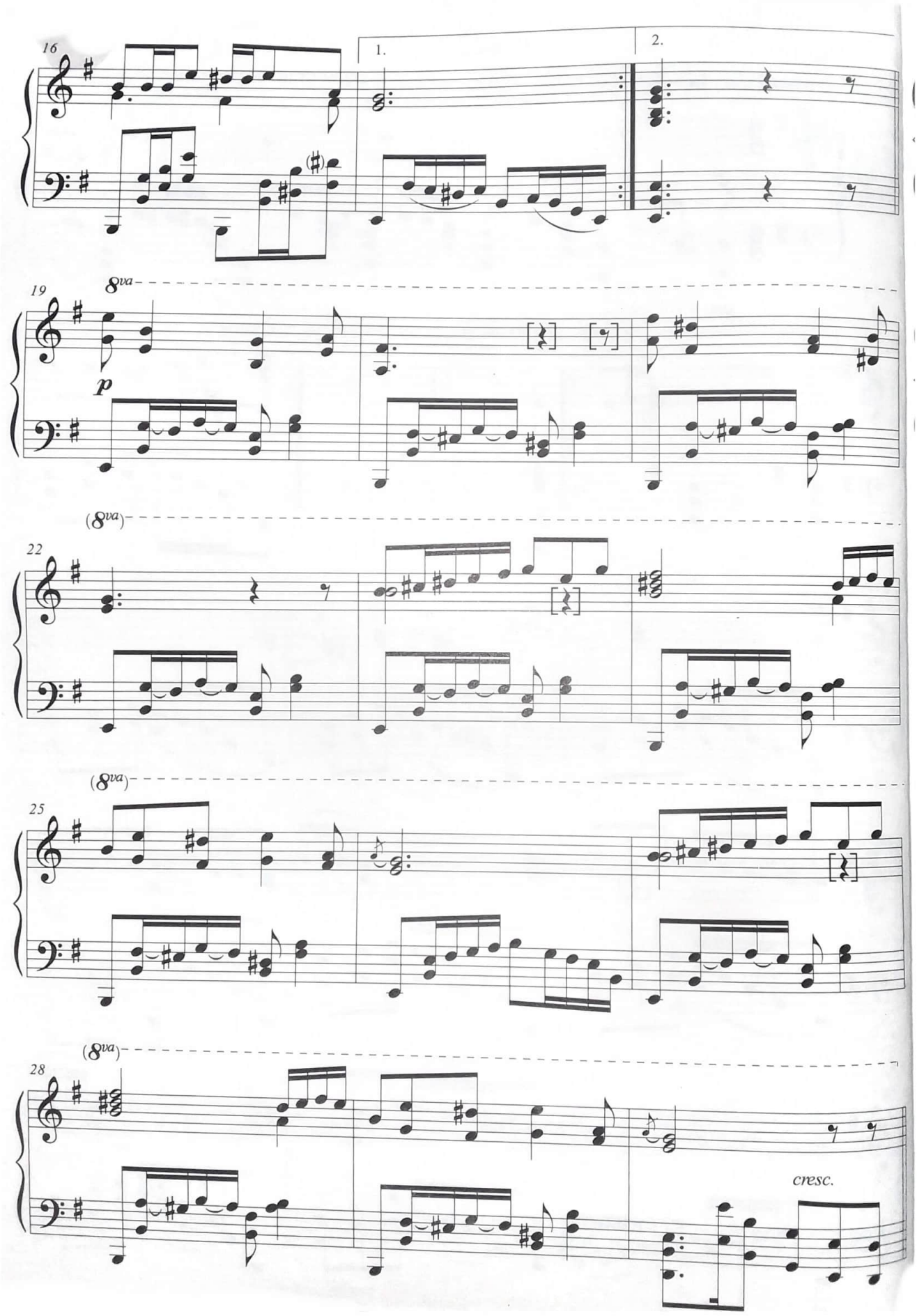
A Pleno Sol

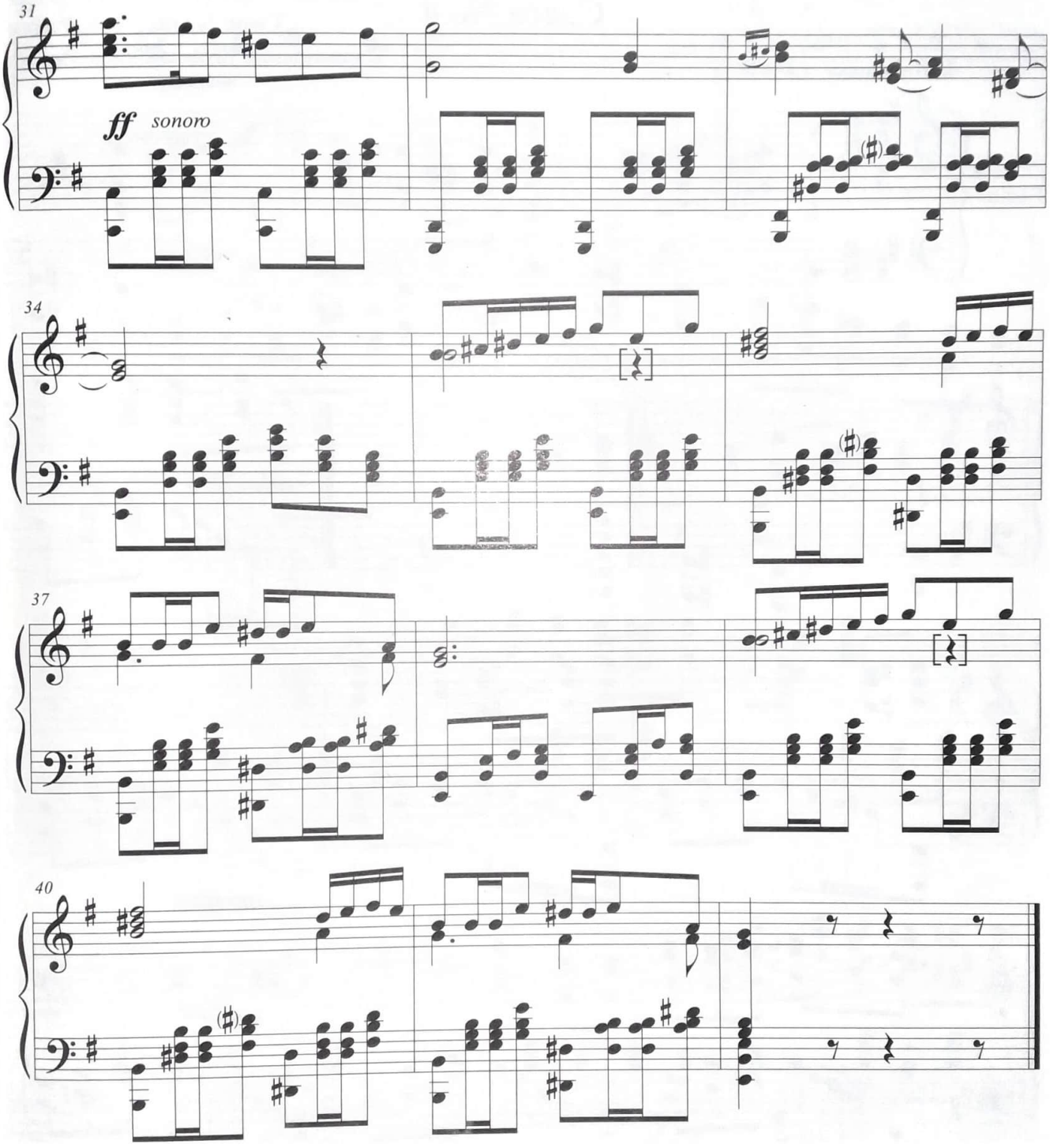
Cueca No.3

Miguel Ángel Valda Paredes

Introducción (♪ = 184)



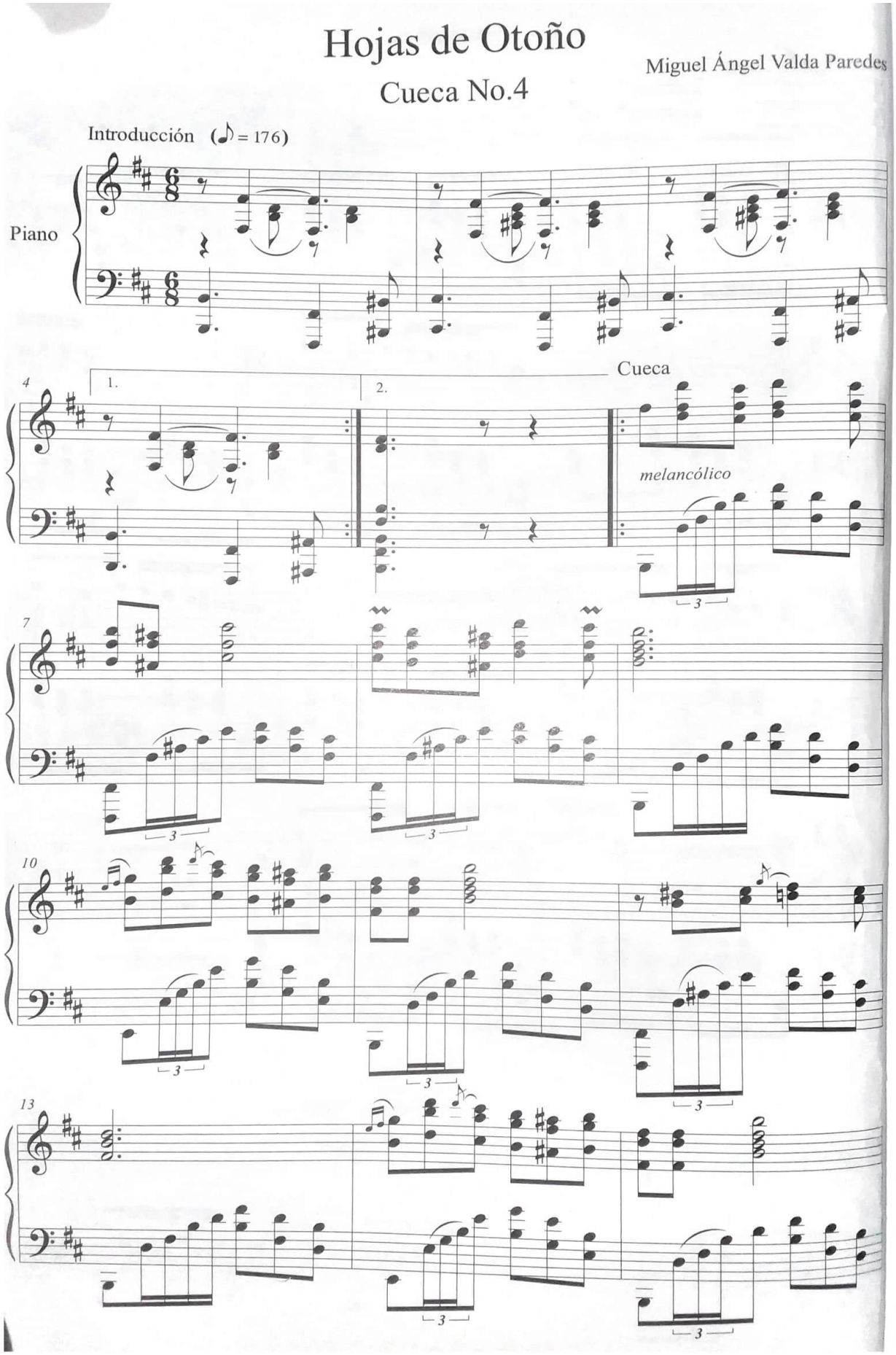

16
1.
2.
19
8va
p
(8va)
22
(8va)
25
(8va)
28
cresc.

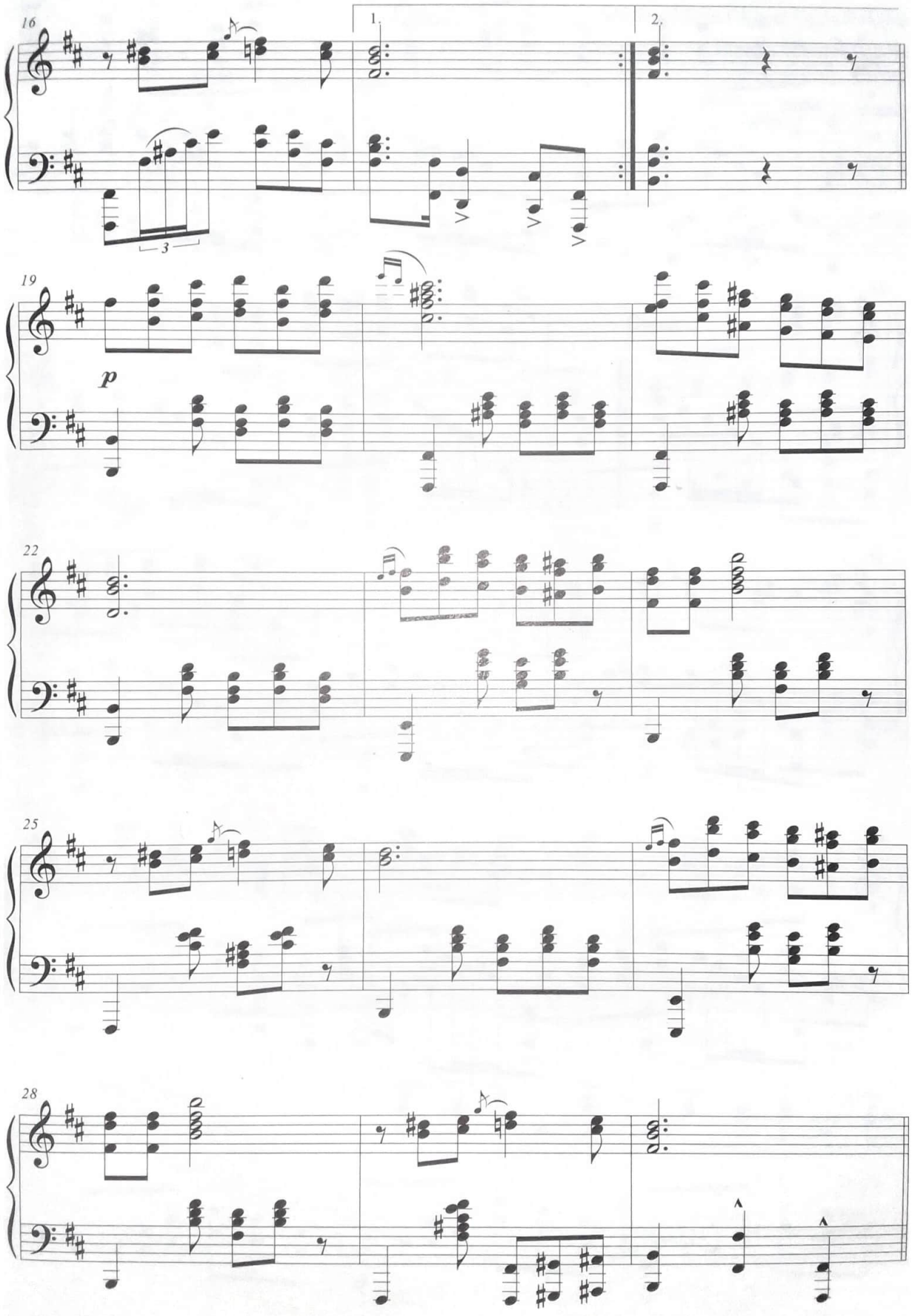

31
ff sonoro
34
37
40

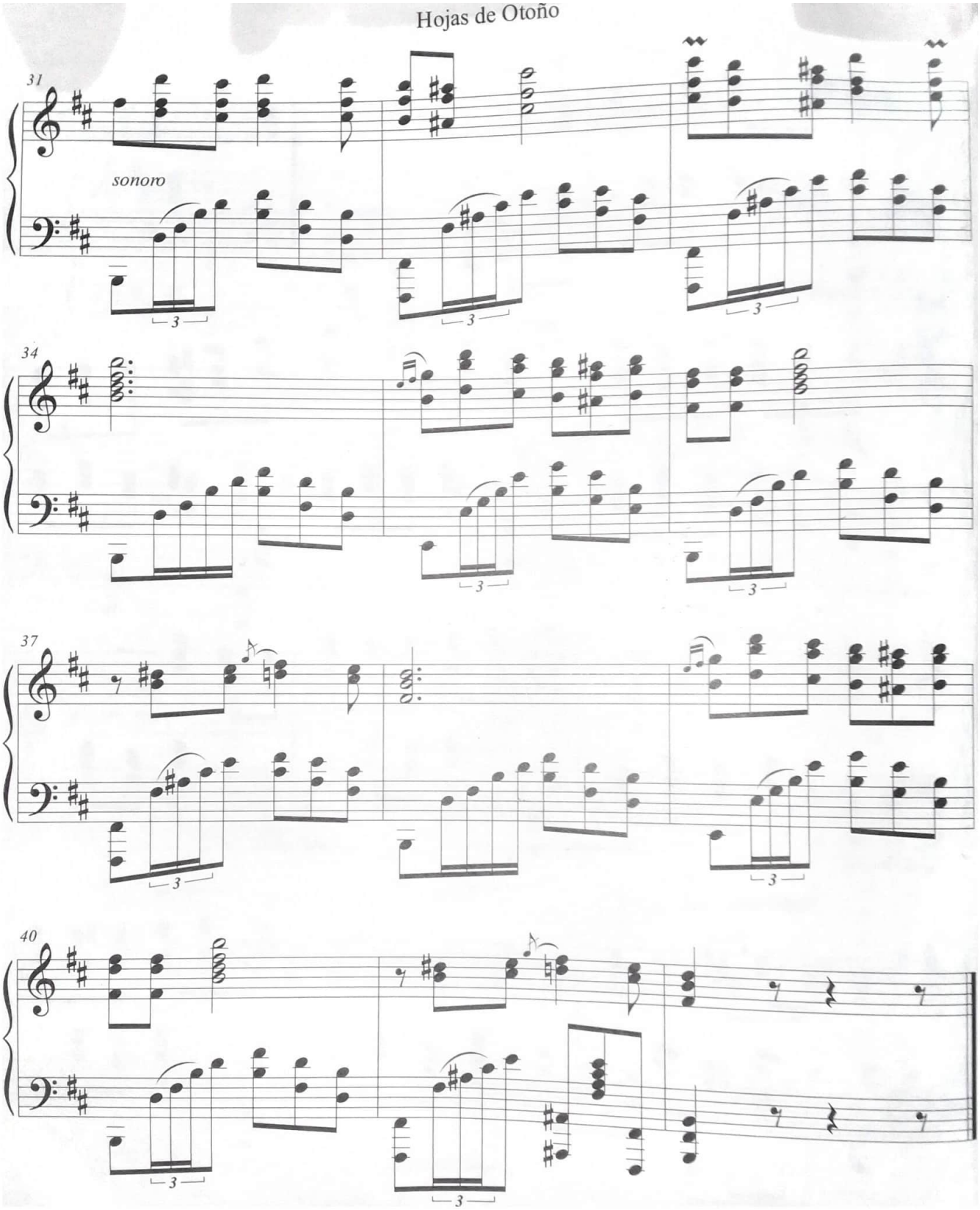
Hojas de Otoño

Cueca No.4

Miguel Ángel Valda Paredes



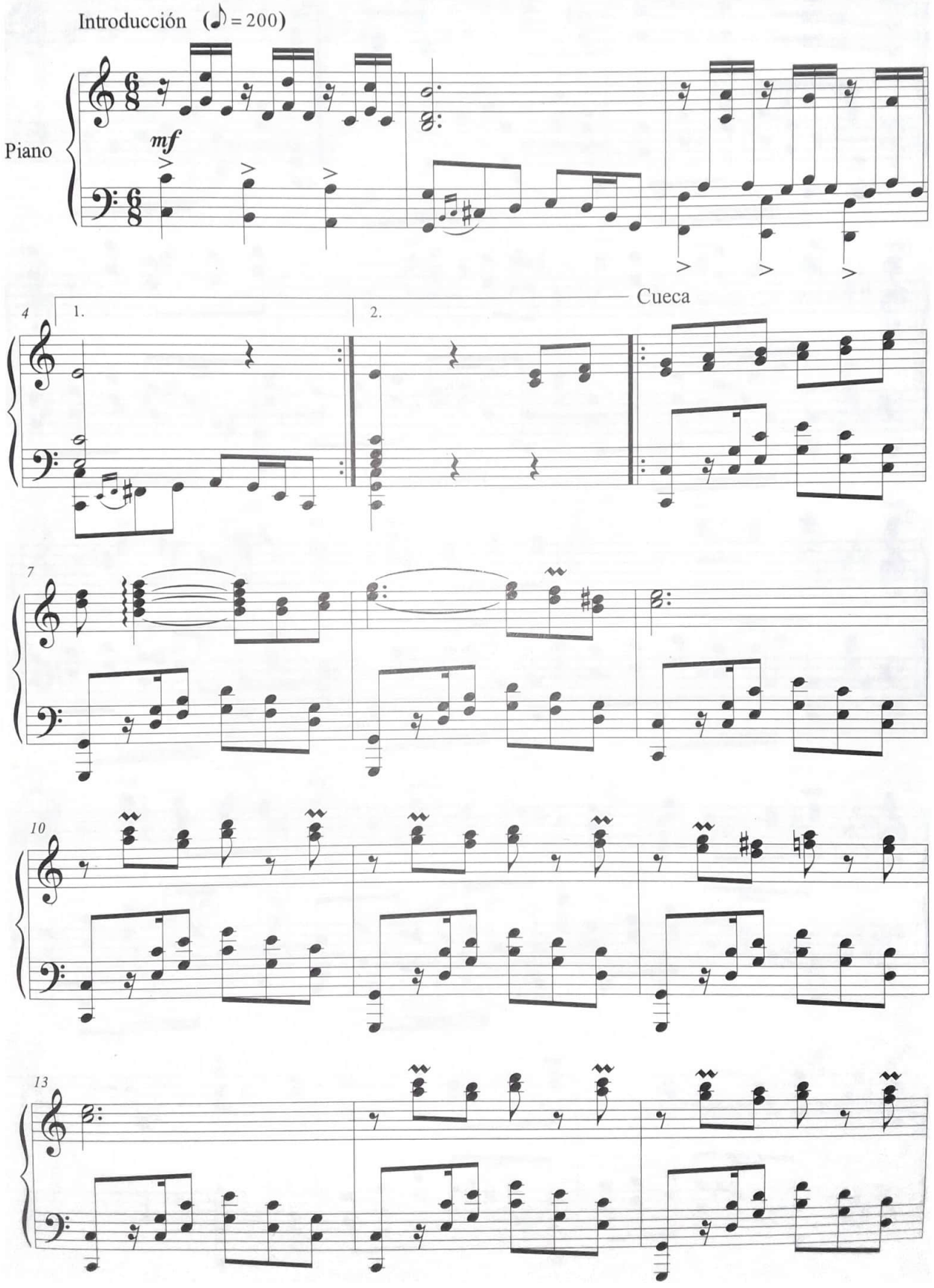

16
1.
2.
3
19
p
22
25
28

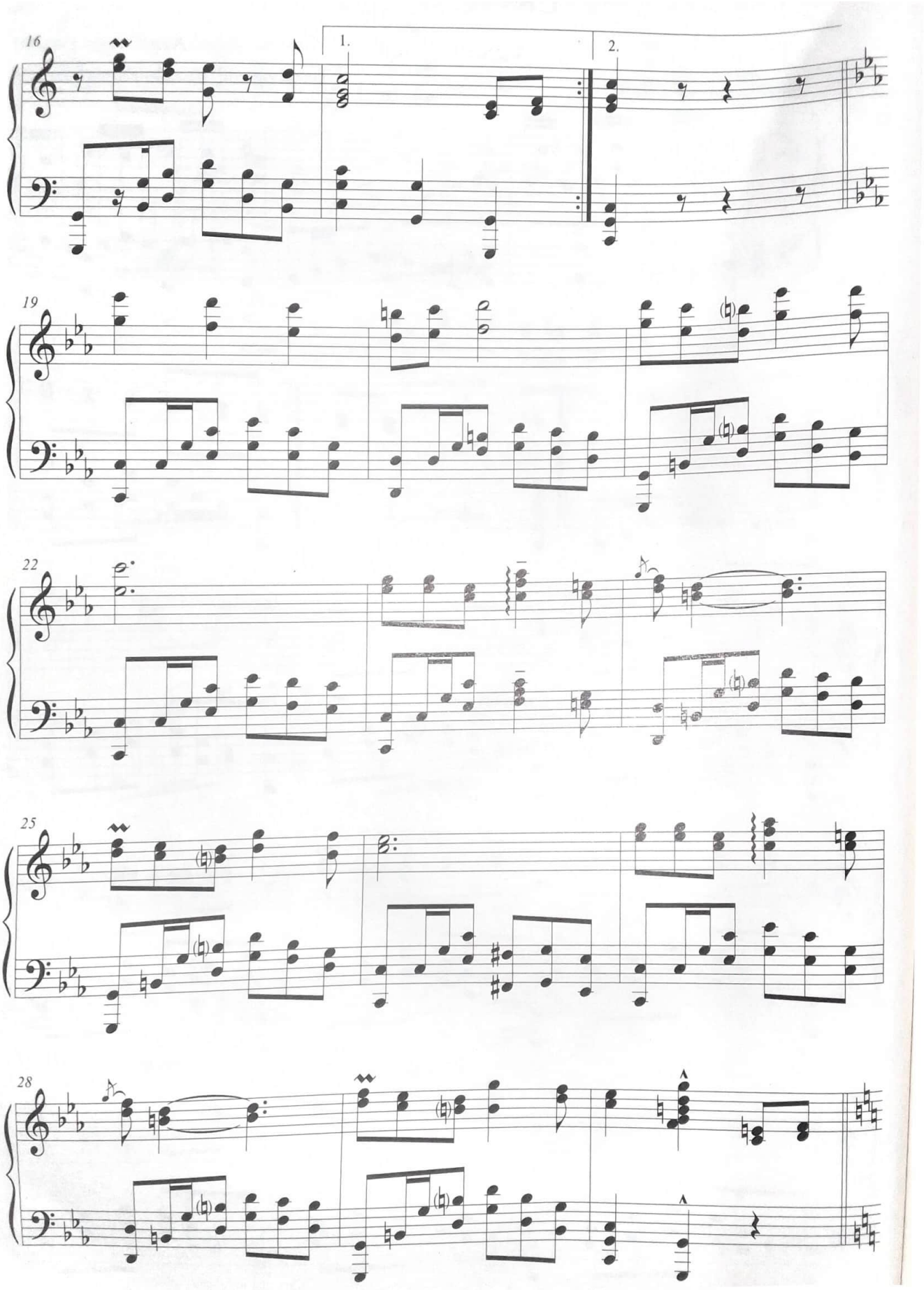

31
sonoro
34
37
40

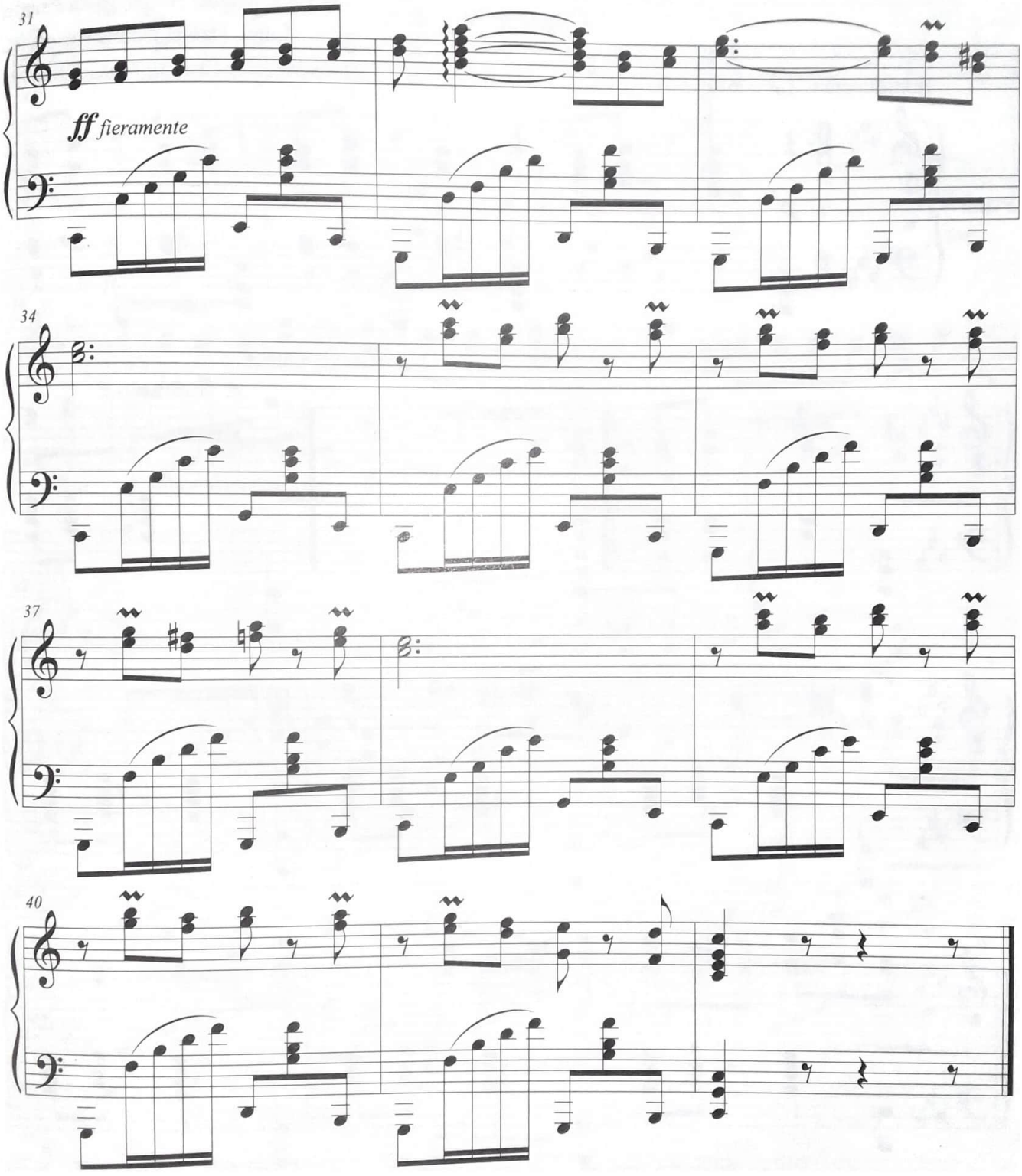
La Nerviosita

Cueca No.5

Miguel Ángel Valda Paredes



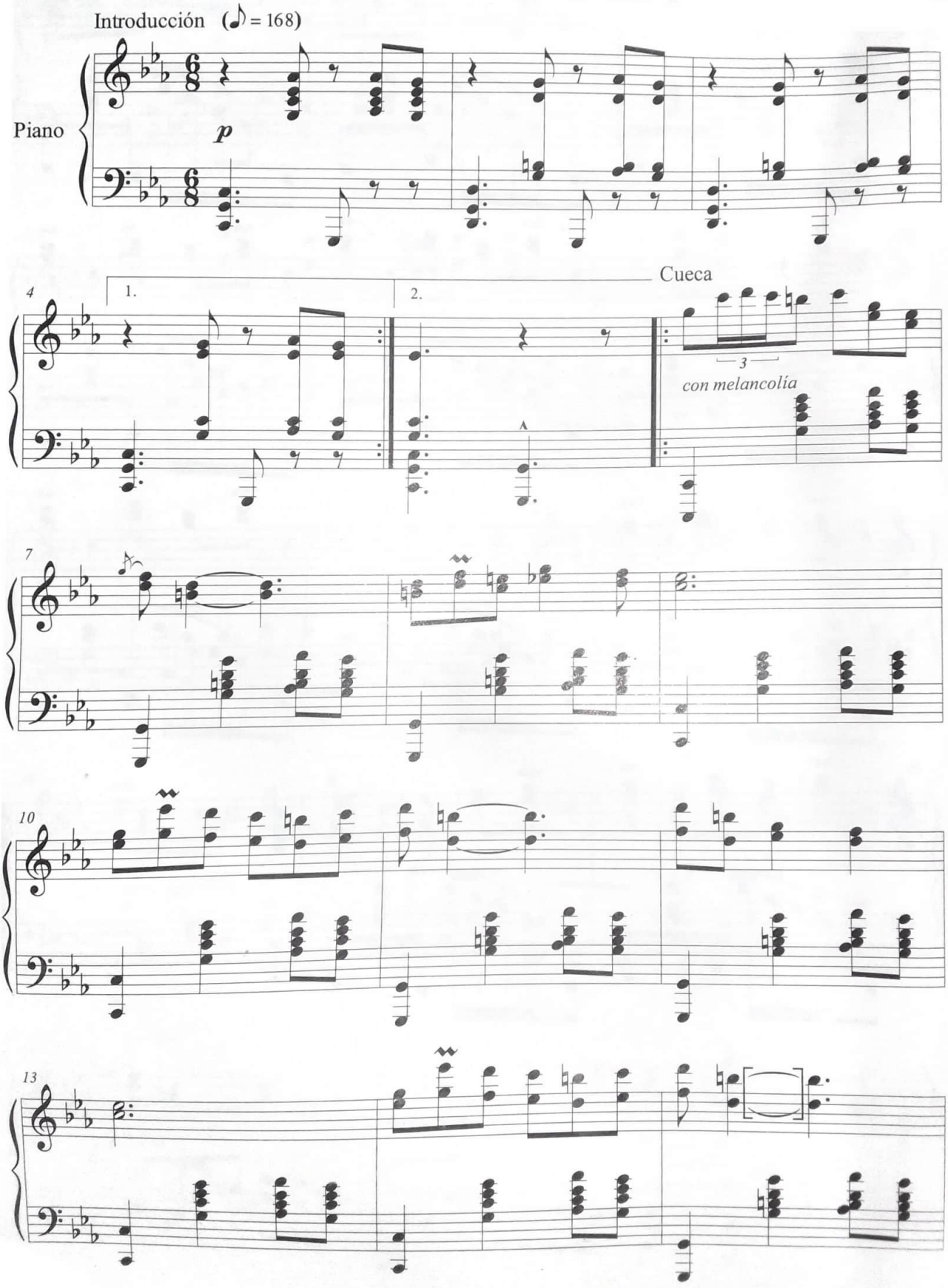

16
1.
2.
19
22
25
28

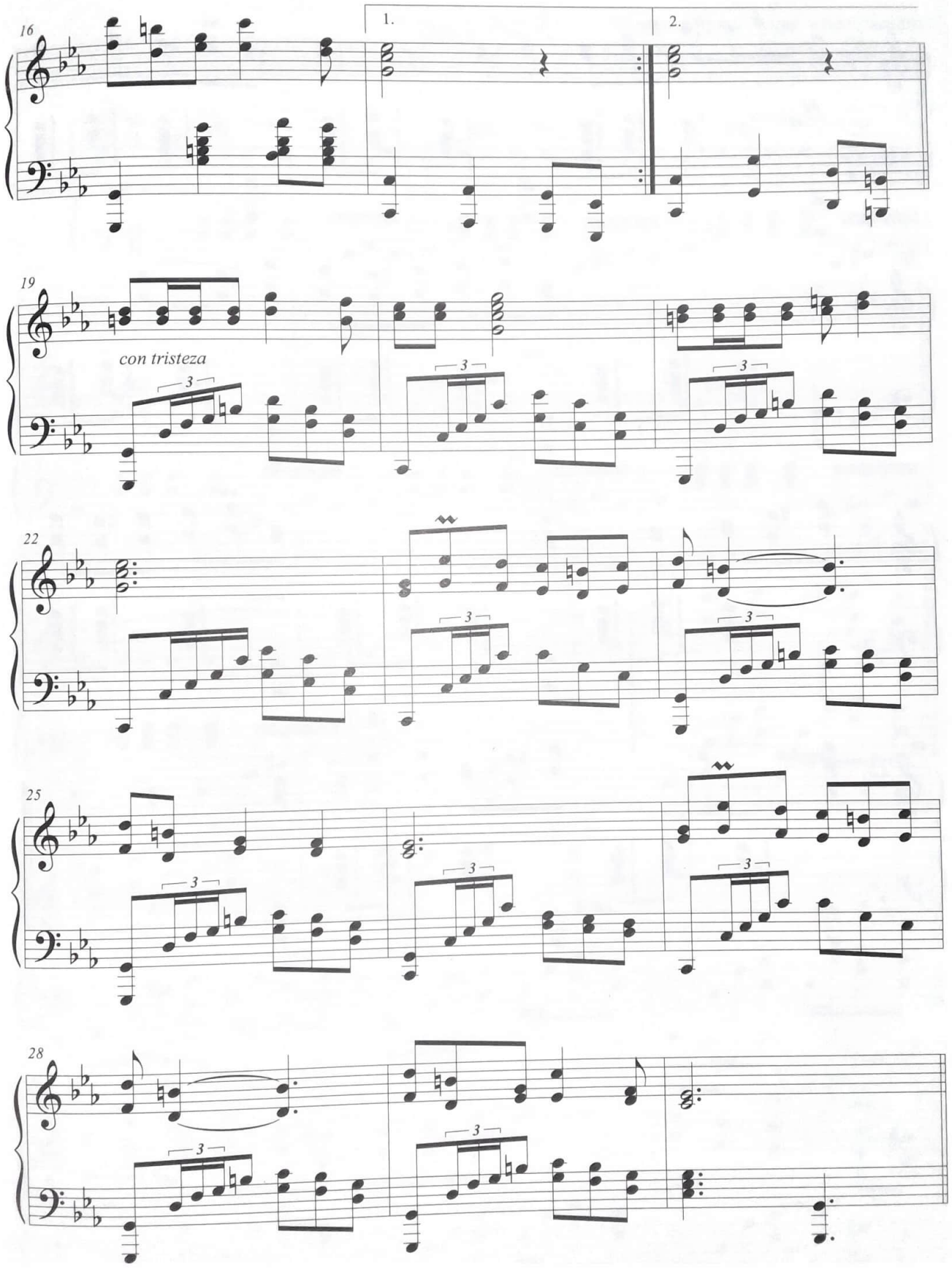

31
ff fieramente
34
37
40

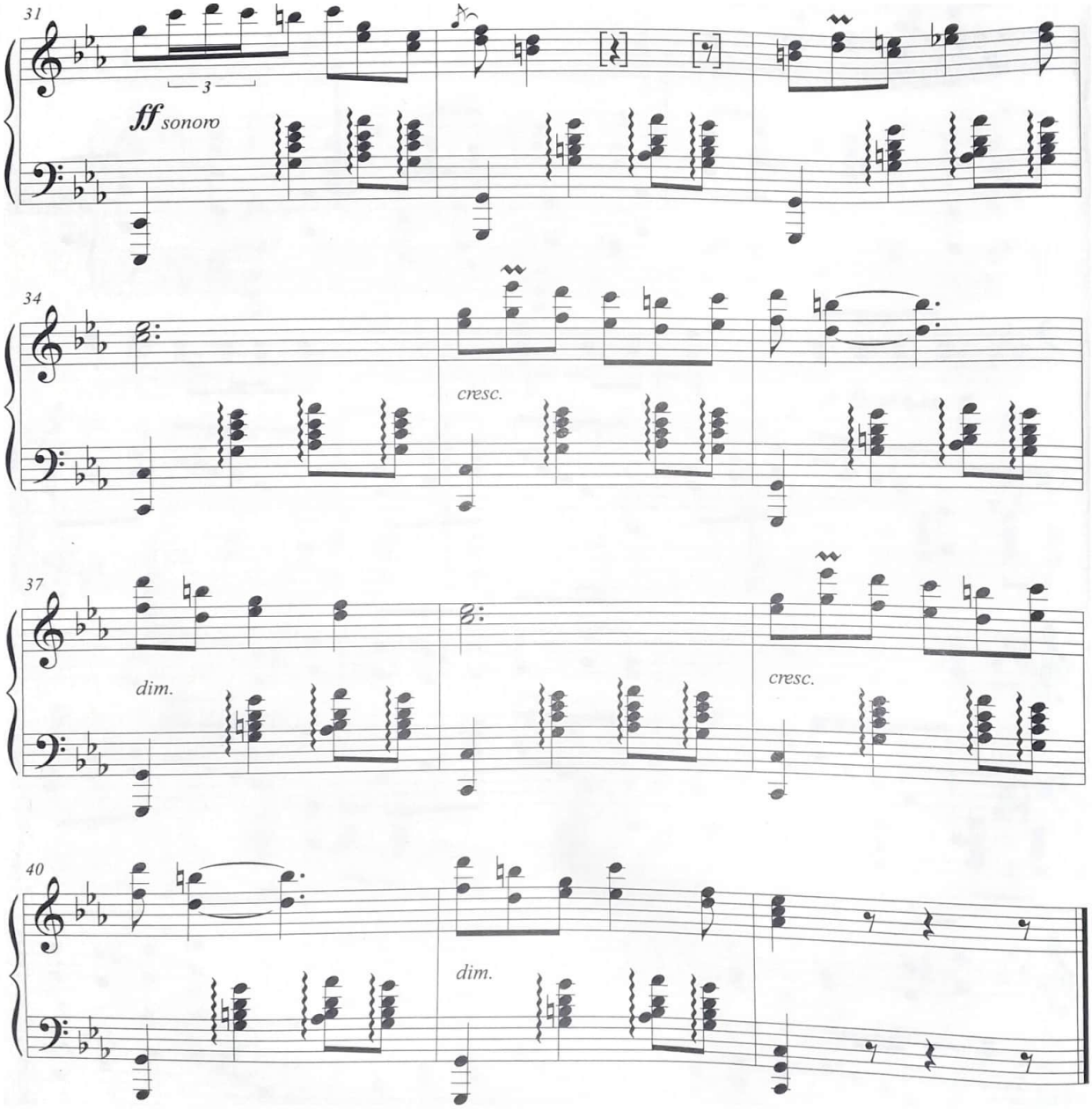
Rosas y Violetas

Cueca No. 6

Miguel Ángel Valda Paredes




16
1.
2.
19
con tristeza
3
22
25
28

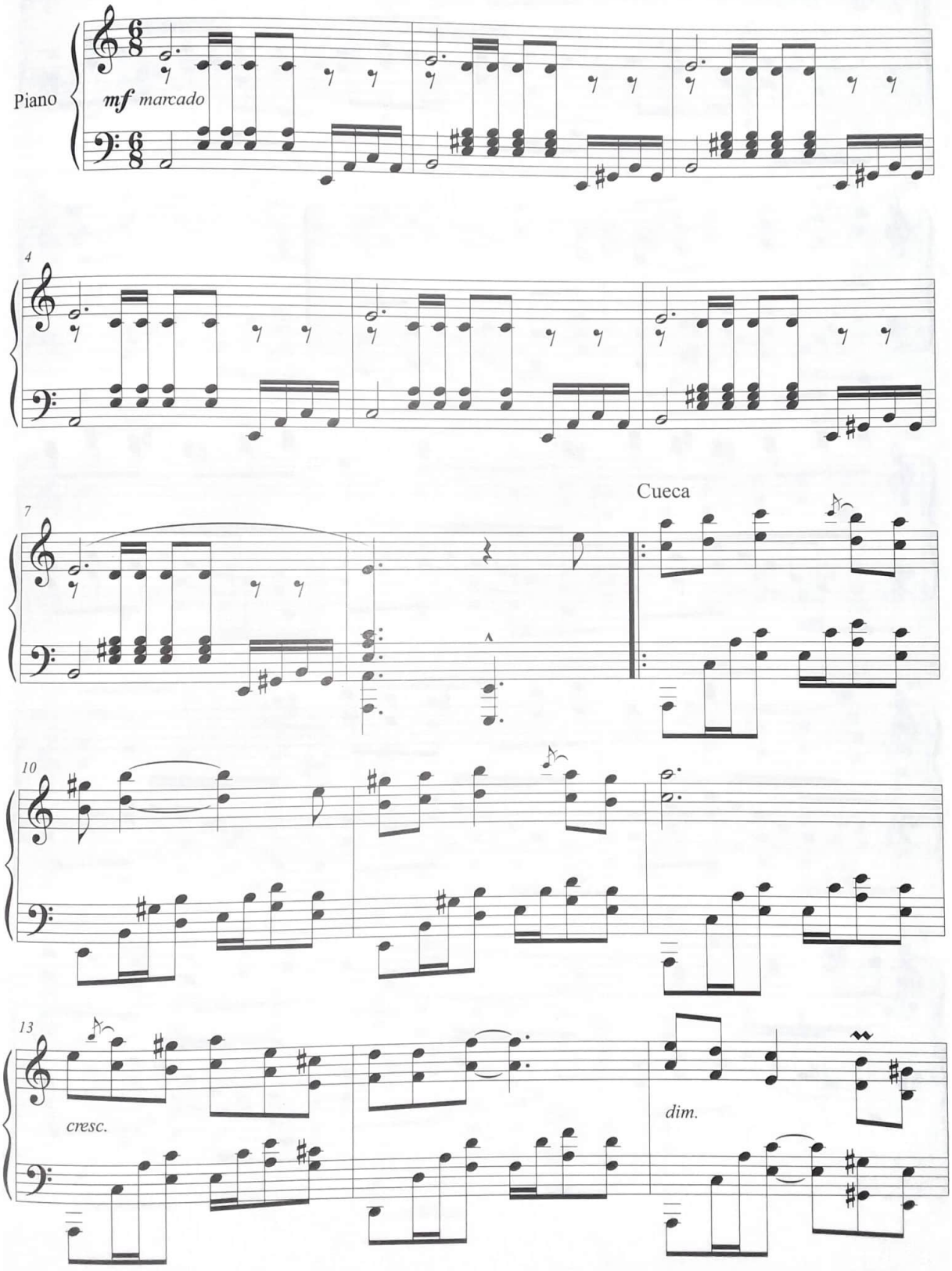

31
3
ff sonoro
34
cresc.
37
dim.
cresc.
40
dim.

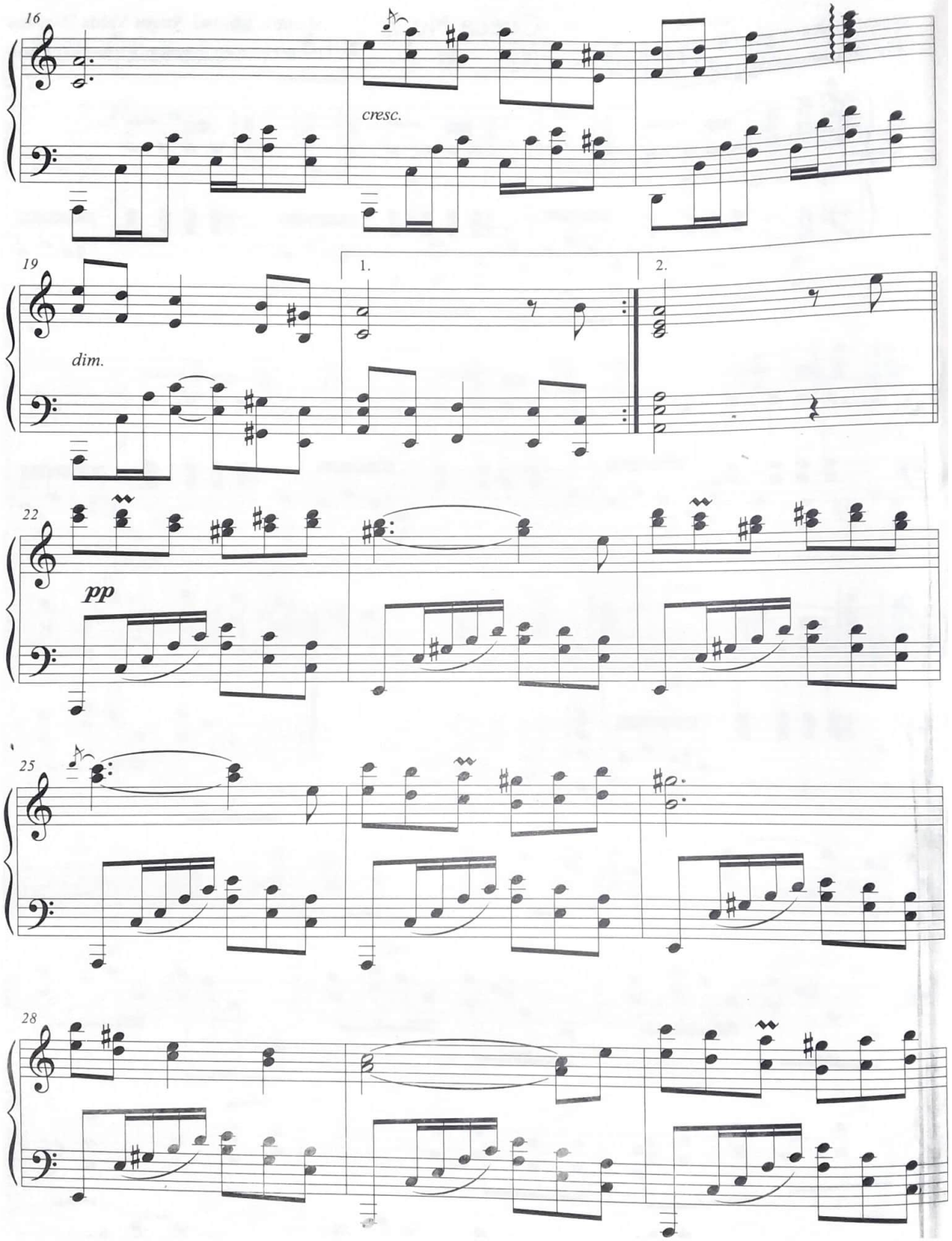
No me Olvides

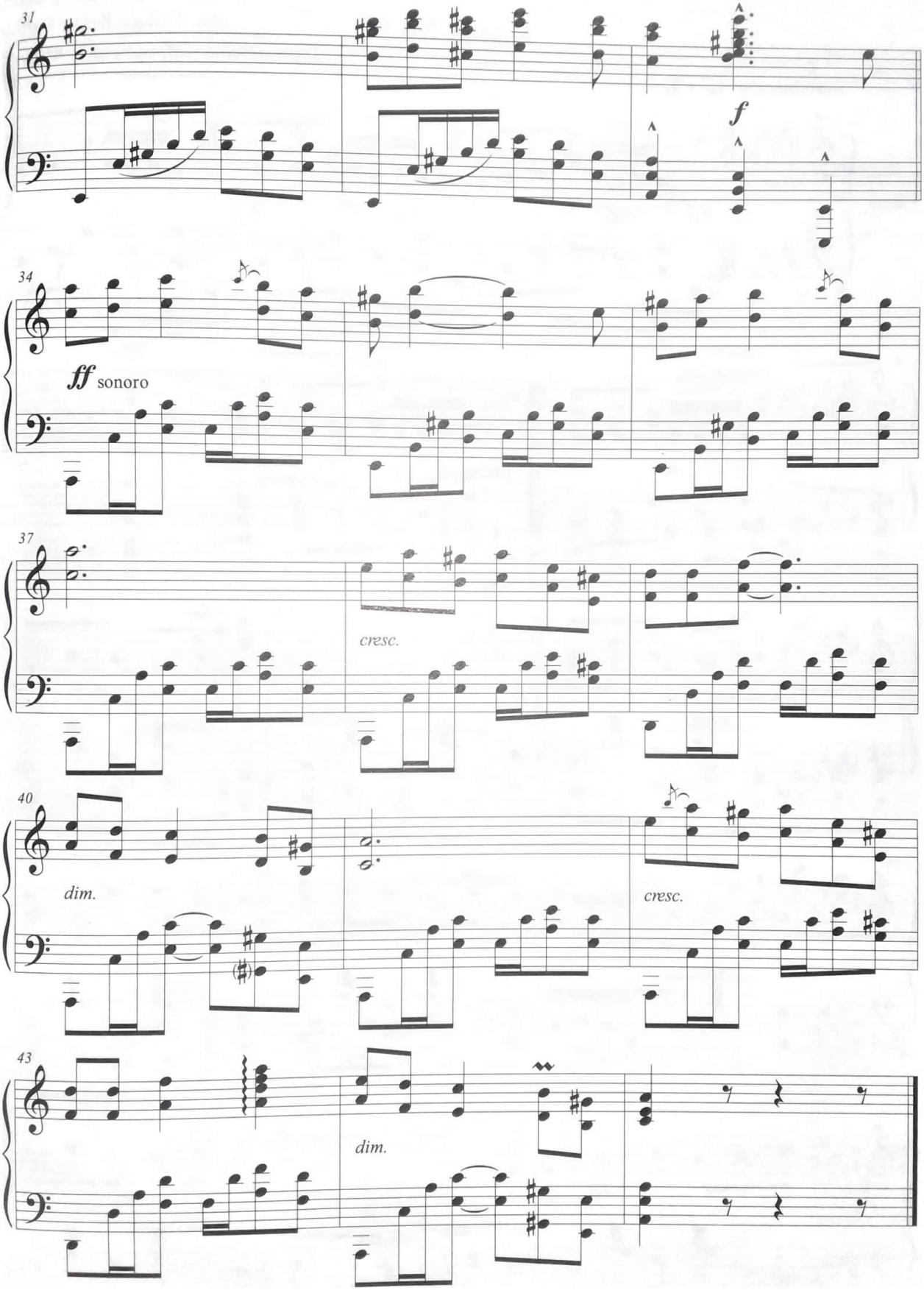
Cueca No.7

Miguel Ángel Valda Paredes

Introducción (♪ = 184)



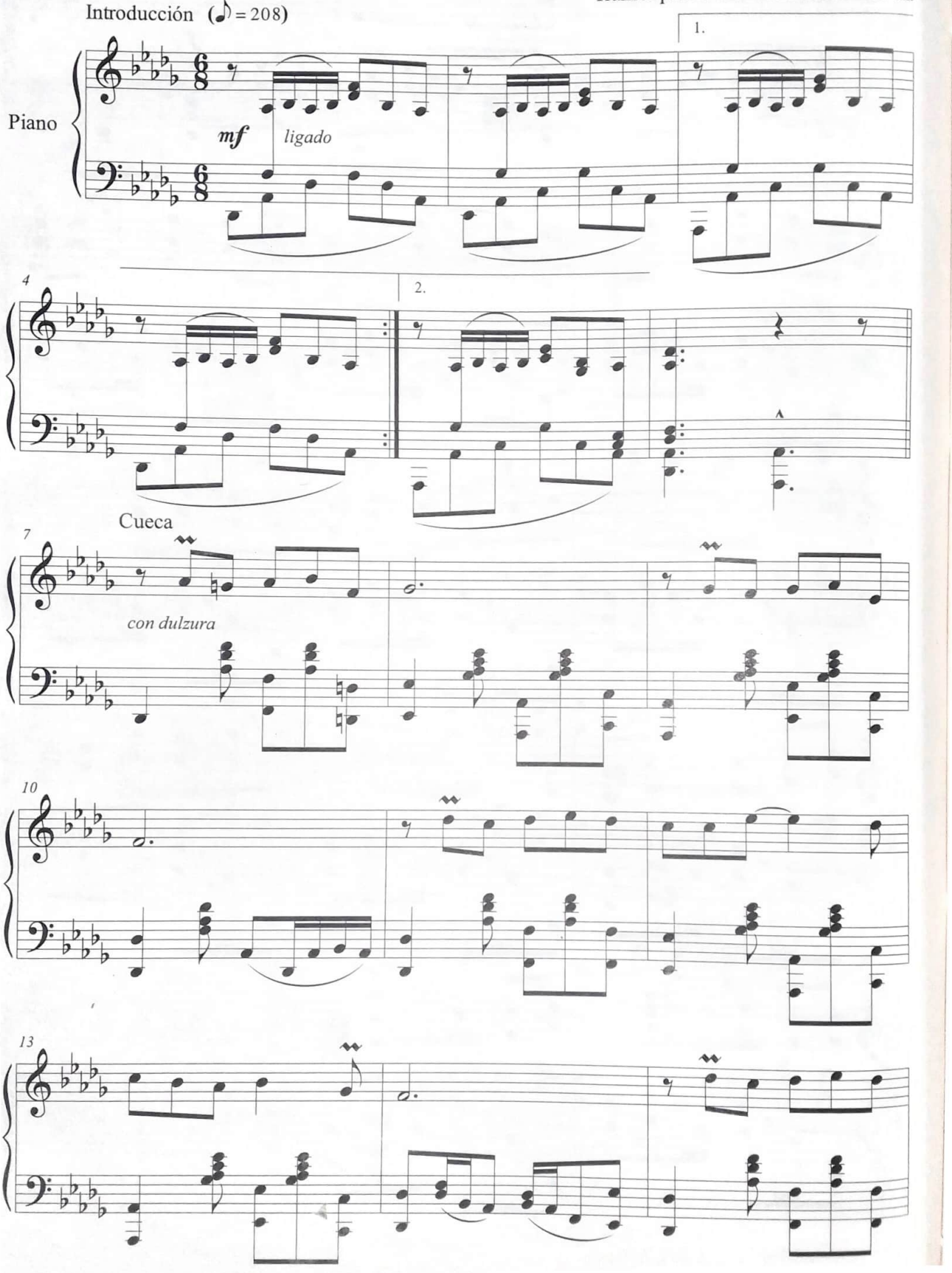

16
cresc.
19
1.
2.
dim.
22
pp
25
28

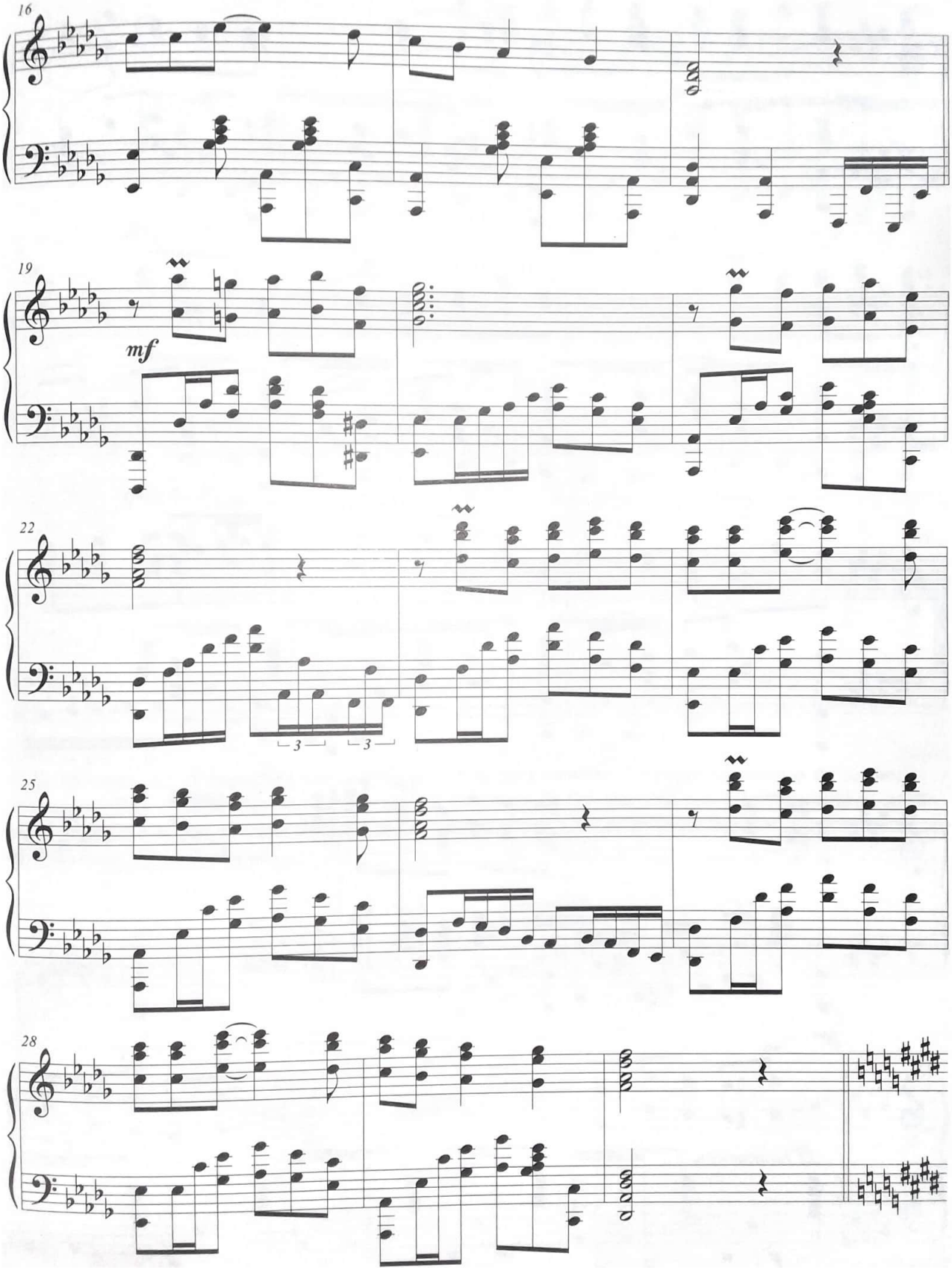

31
f
34
ff sonoro
37
cresc.
40
dim.
cresc.
43
dim.

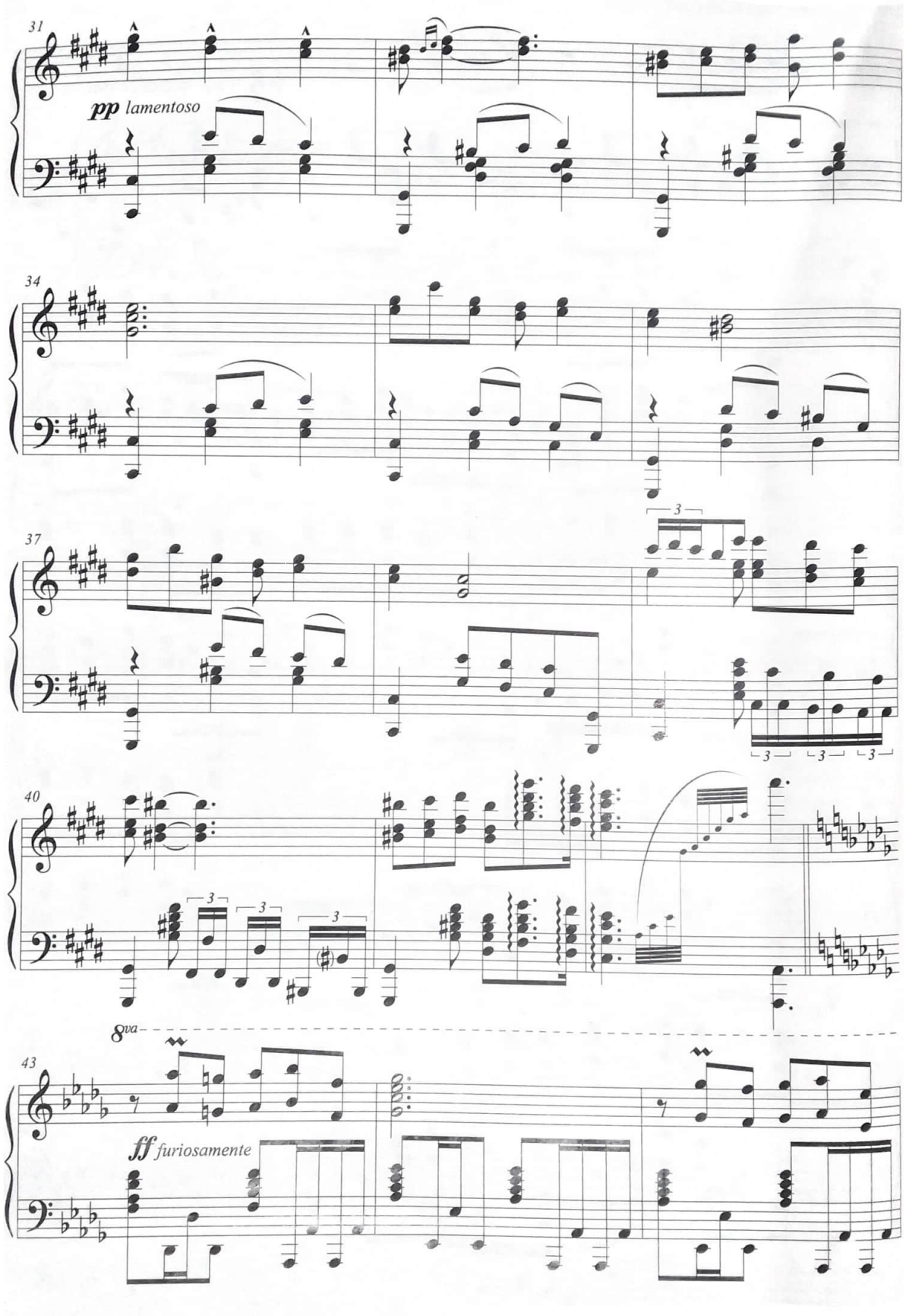
Emma

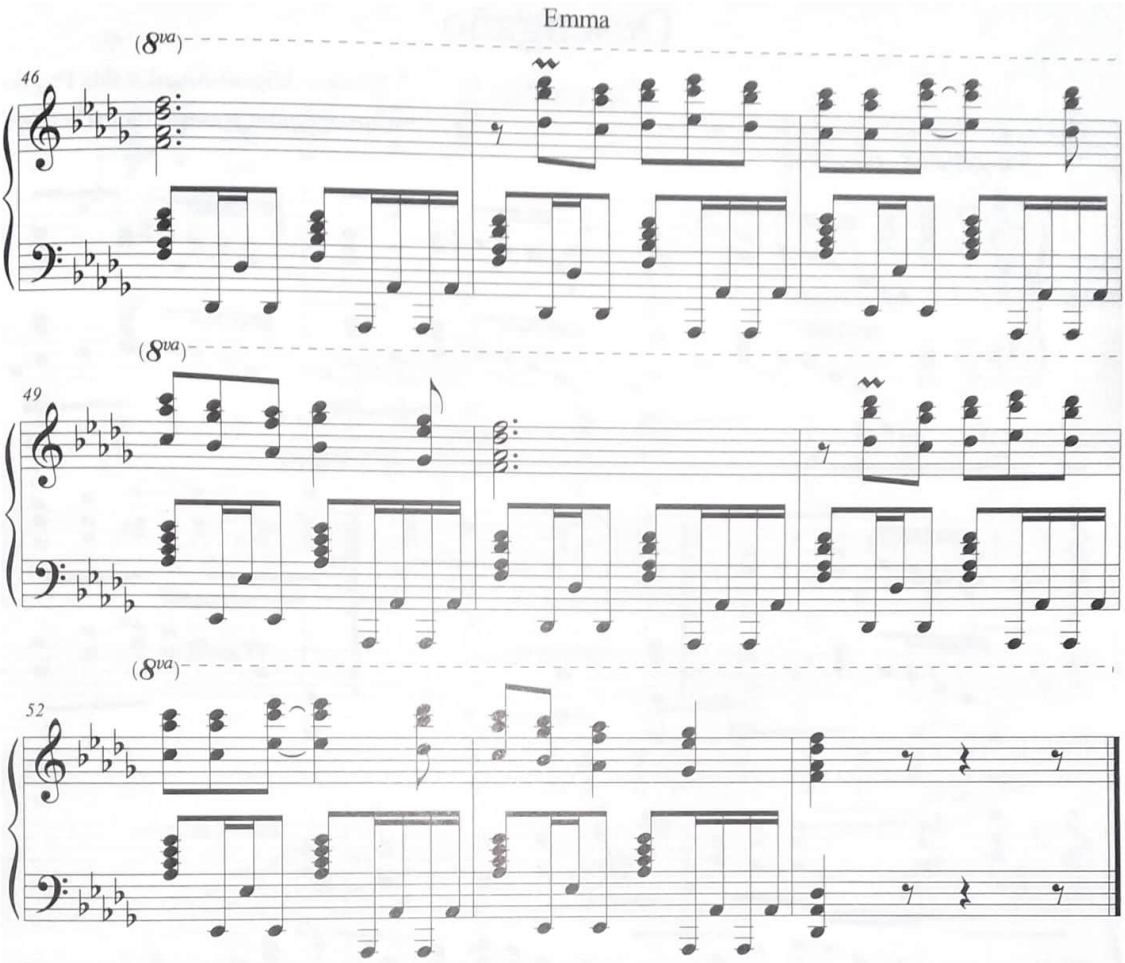
Cueca No.8

Música: Miguel Ángel Valda Paredes
Letra: Enrique Reyes Barrón
Transcripción: Ernesto Flores Meruvia

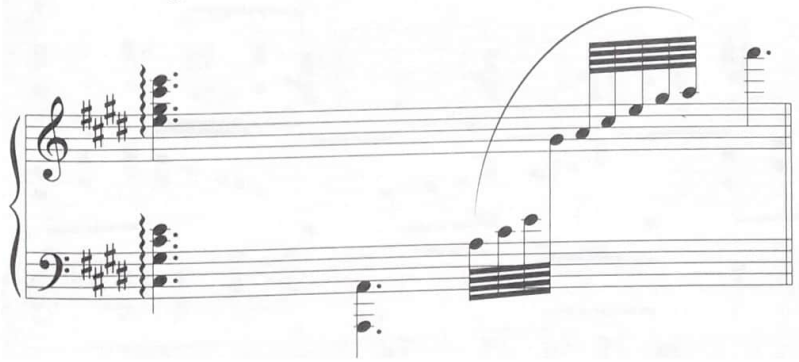



16
19
mf
22
3
3
25
28


31
pp lamentoso
34
37
3
3
3
3
40
3
3
3
8va
43
ff furiosamente



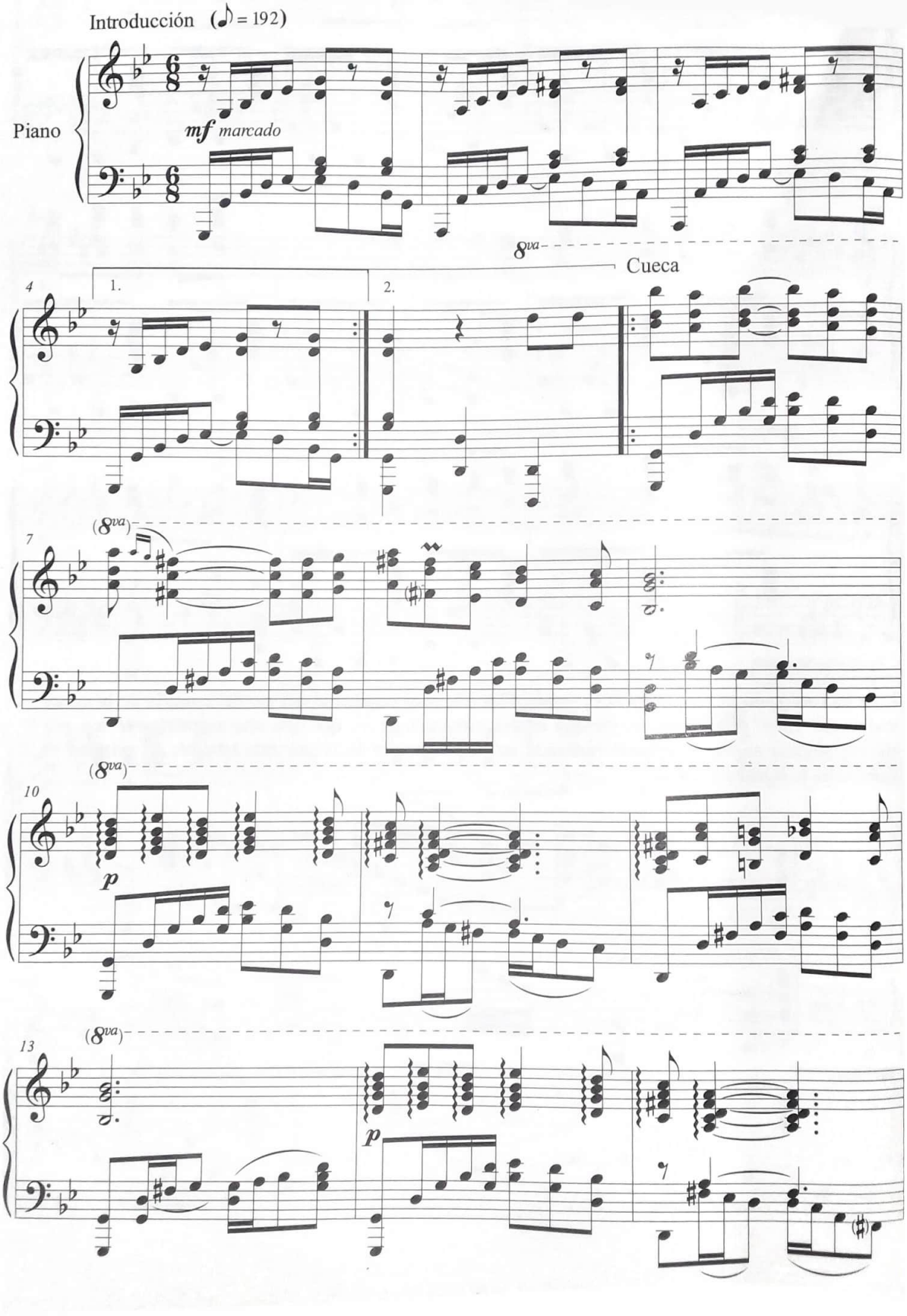
1. Se ha cambiado la estructura del compás 42 a 6/8, para respetar el tiempo del compás de la cueca tradicional. En el manuscrito se muestra en una estructura de 9/8 que crea una asimetría rítmica, por ello, se sugiere seguir el cambio realizado en dicho compás de la presente edición. El original se muestra de la siguiente forma:

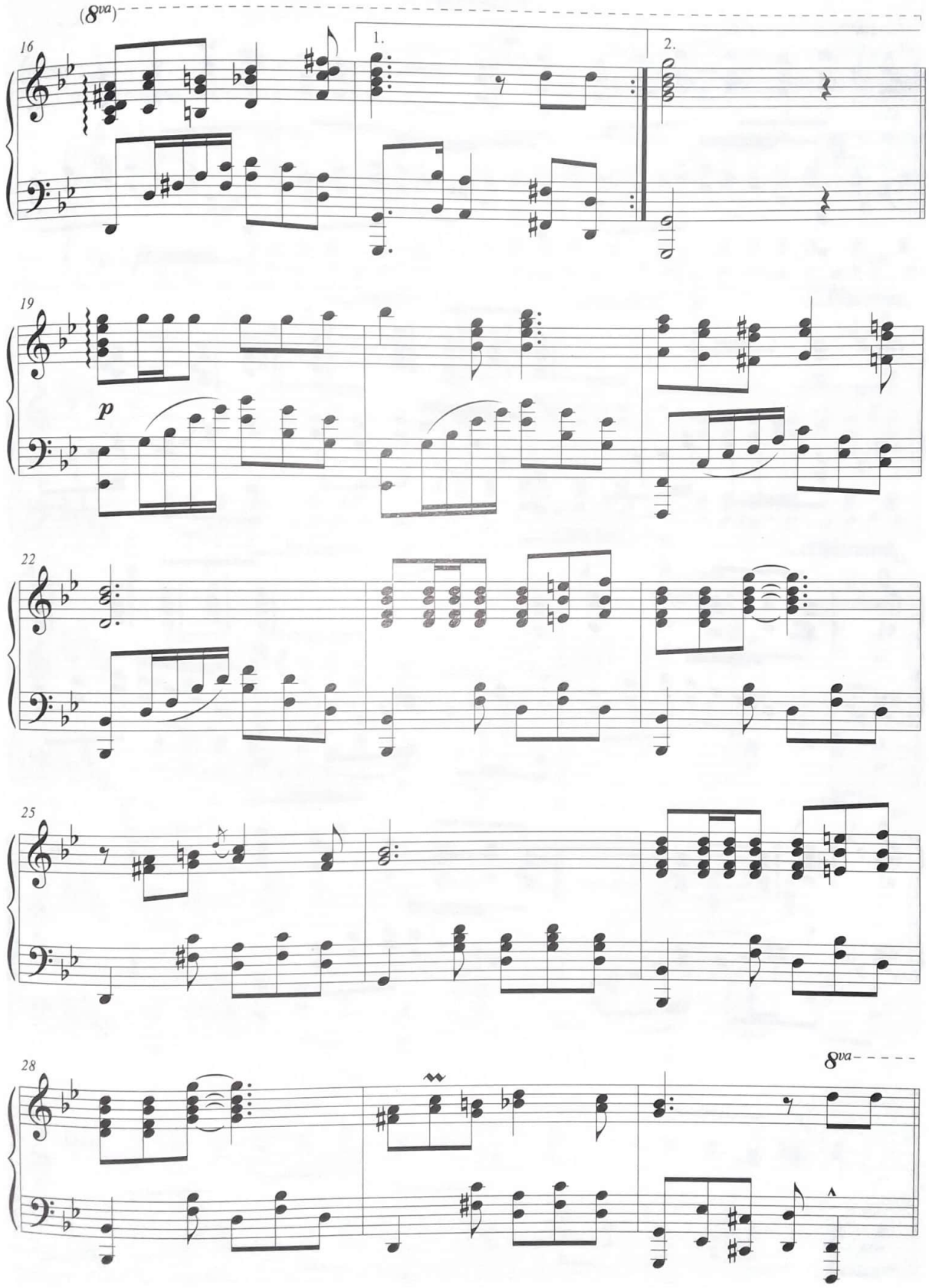


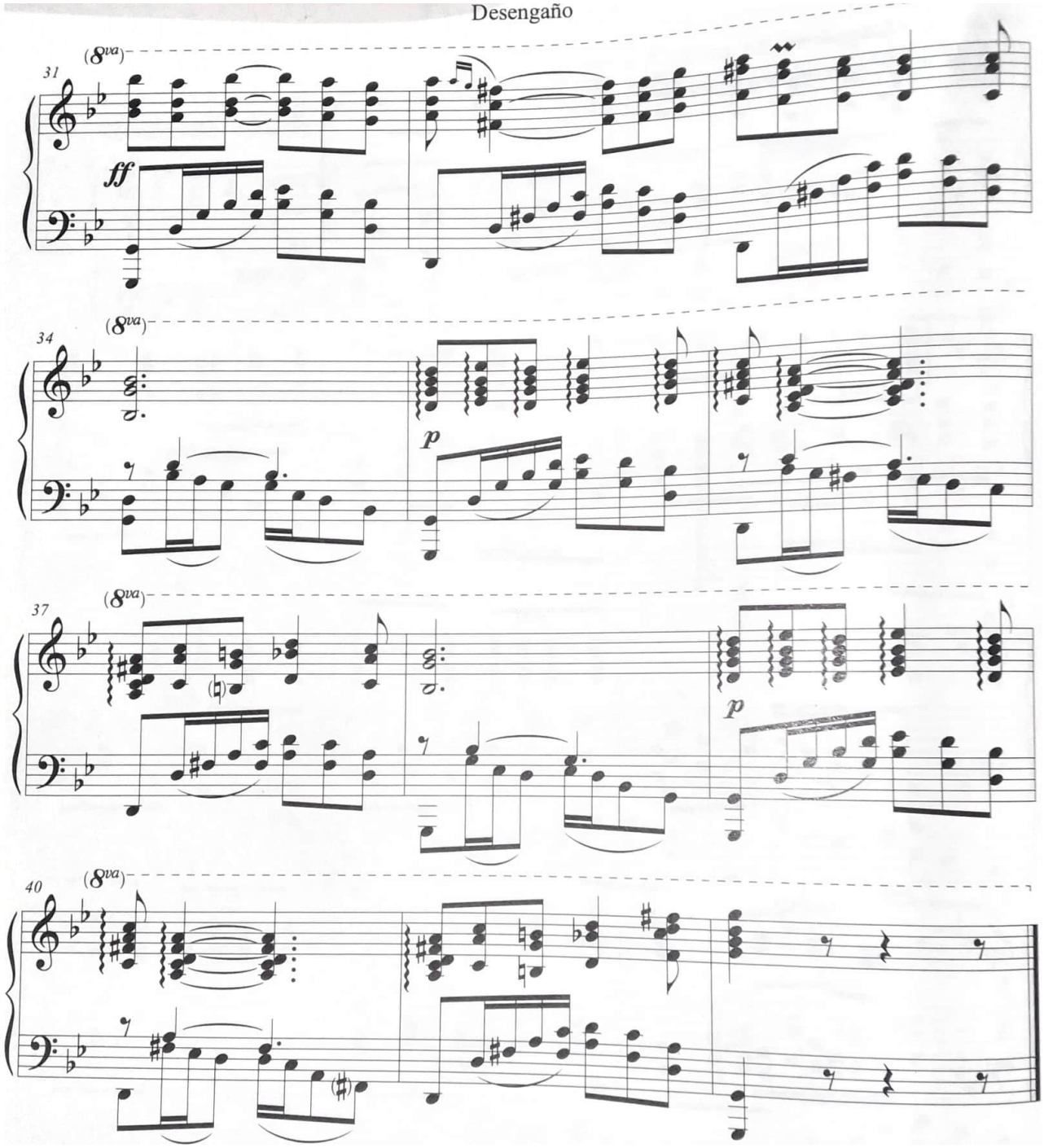
Desengaño

Cueca No.9

Miguel Ángel Valda Paredes



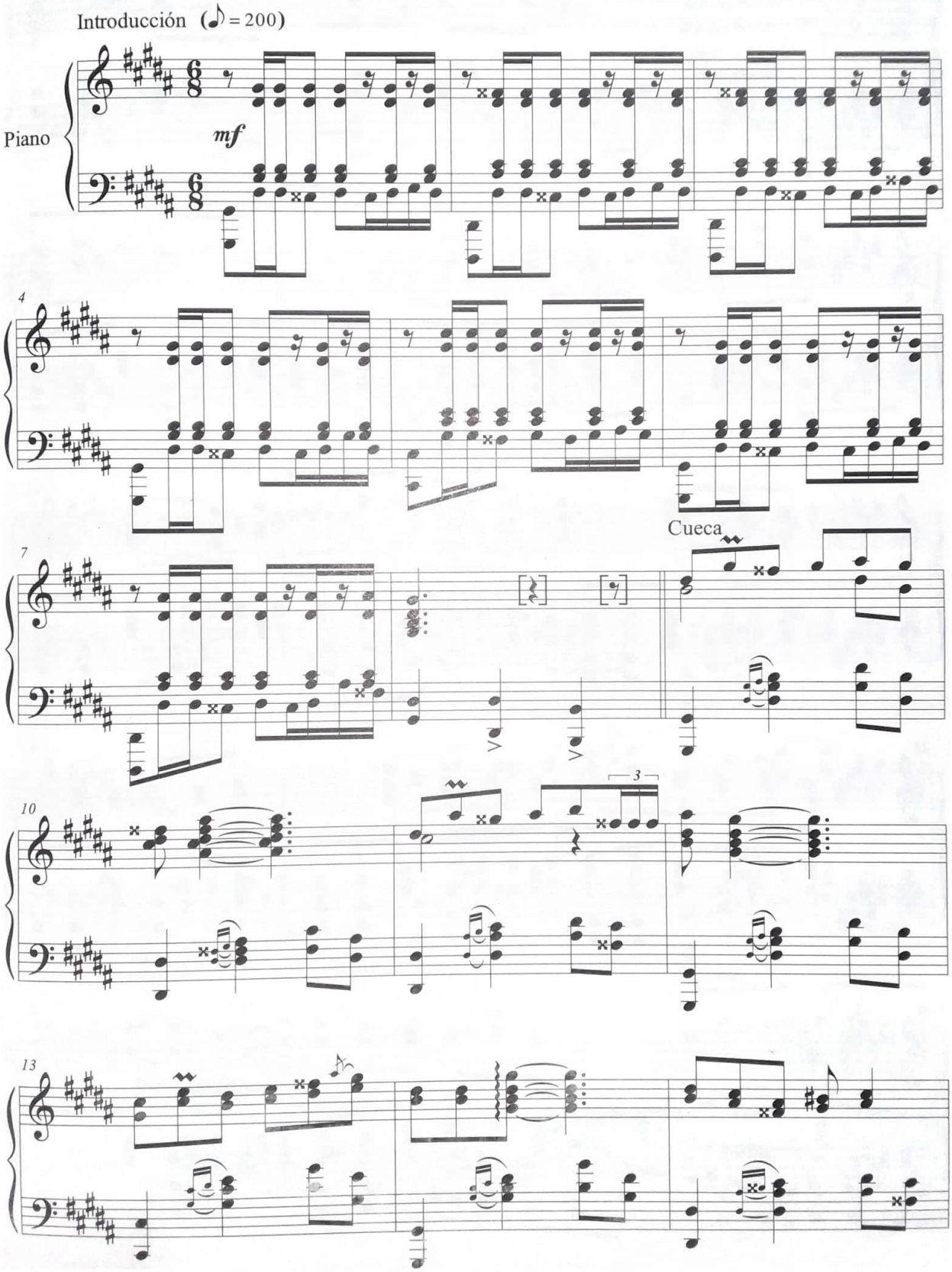

(8va)
16
1.
2.
19
p
22
25
28
8va

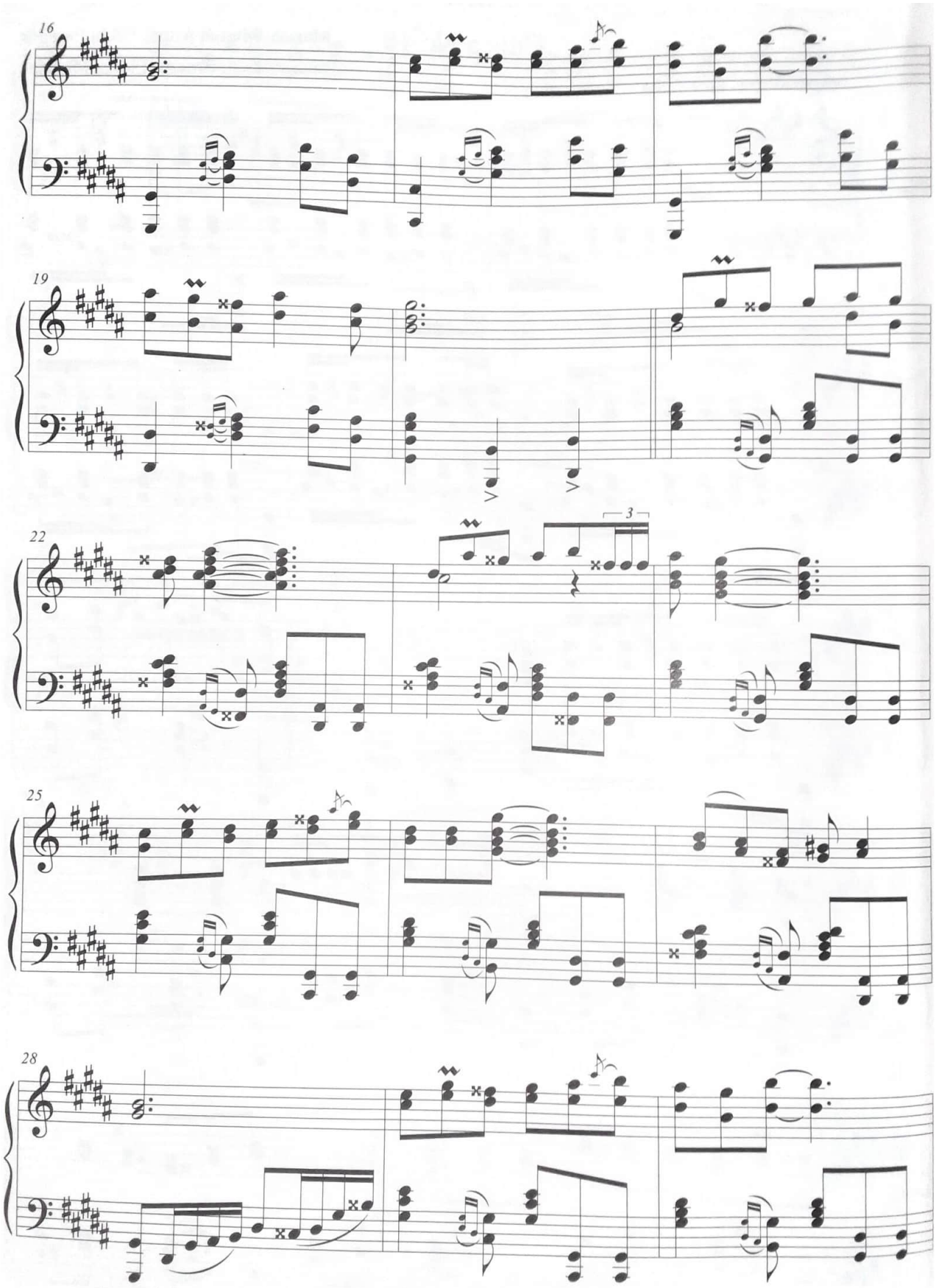

31
(8va)
ff
34
(8va)
p
37
(8va)
(♮)
p
40
(8va)
(♯)

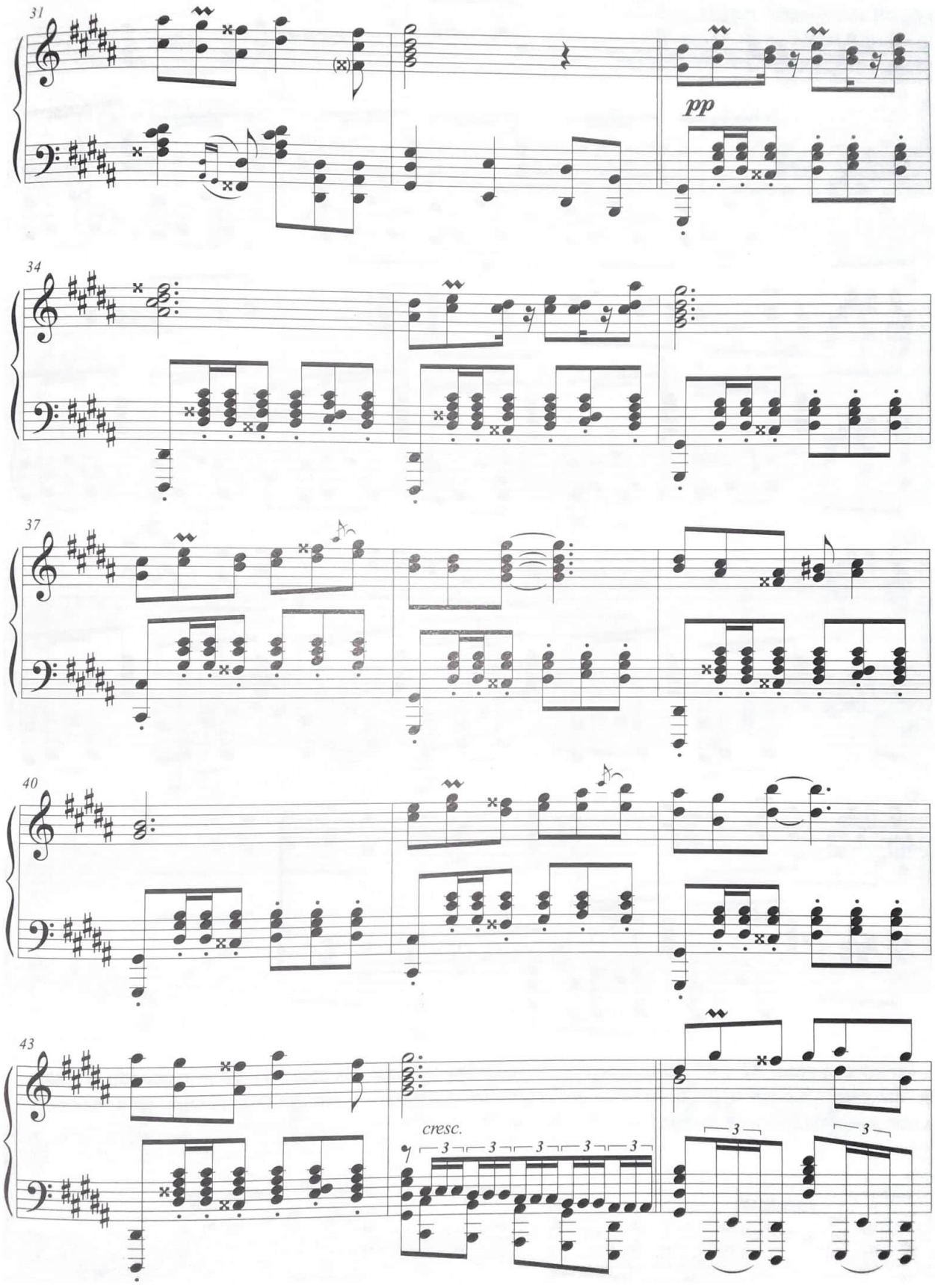
Camba

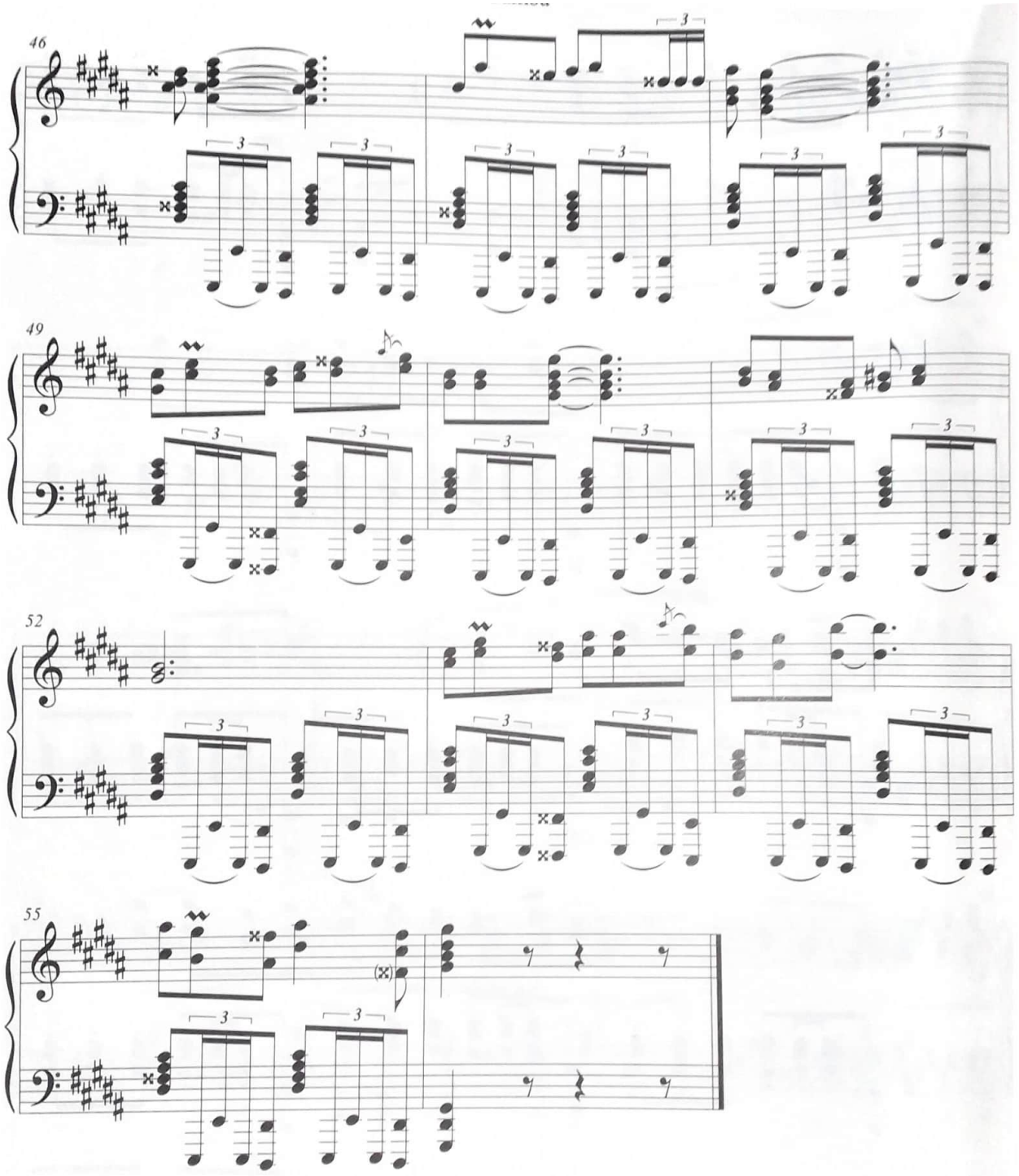
Cueca No.10

Miguel Ángel Valda Paredes




16
19
22
3
25
28


31
pp
34
37
40
43
cresc.
3
3
3
3
3
3
3

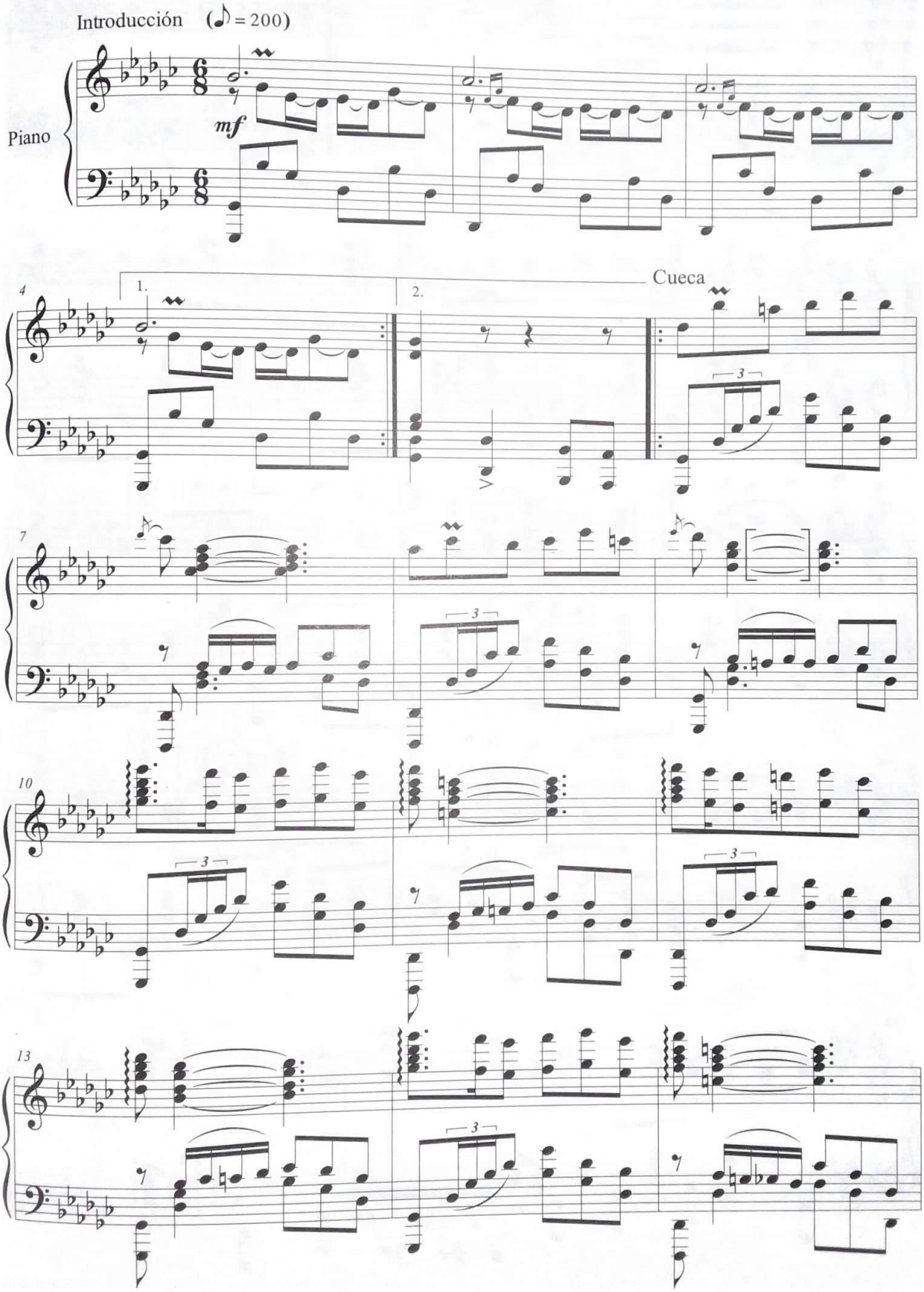


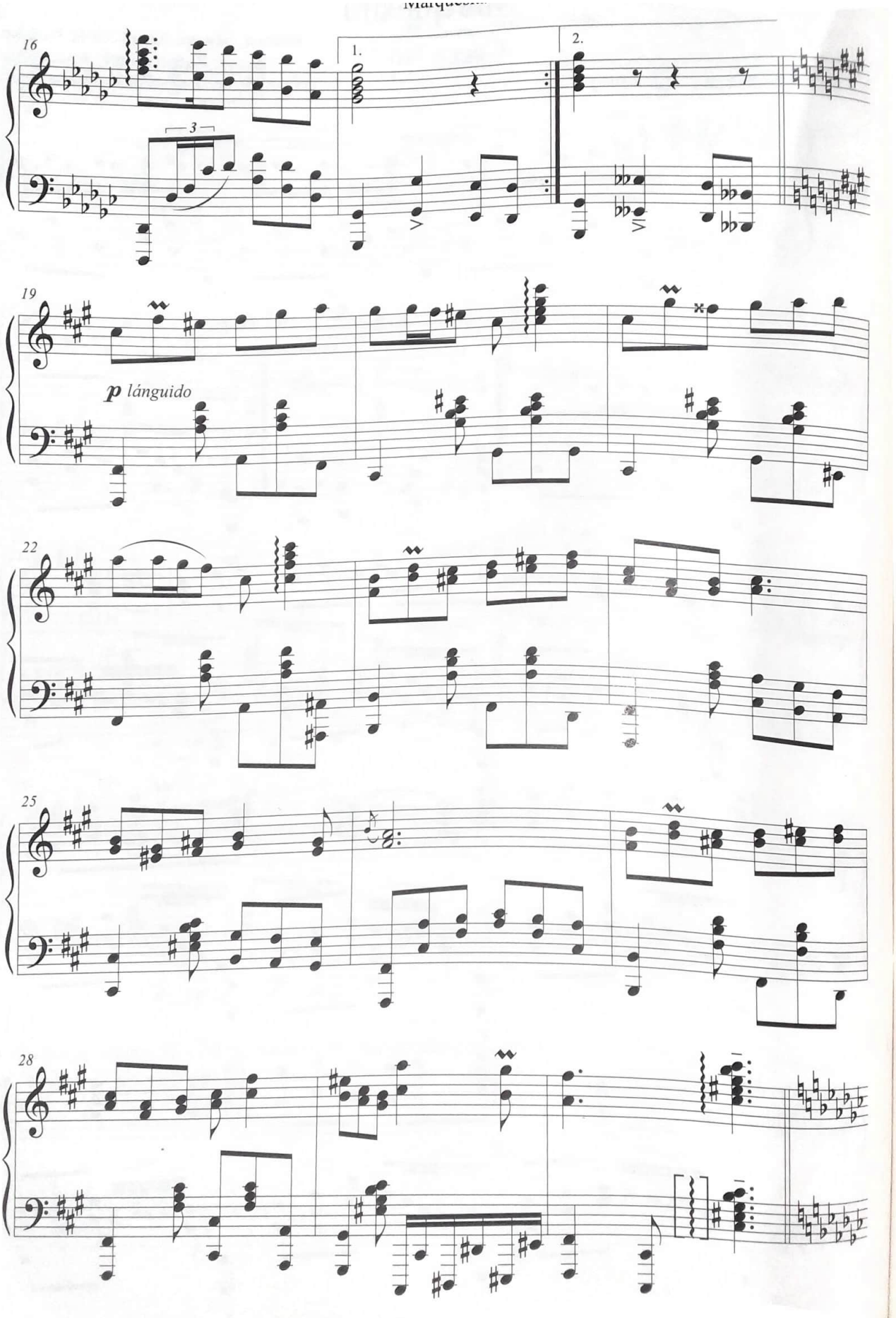
1. En los compases 42 y 43 del manuscrito, los acordes correspondientes a la mano izquierda no están en "staccato". Sin embargo, se ha visto por conveniente asignarlos con esa articulación, para mantener la estructura motívica de la obra.

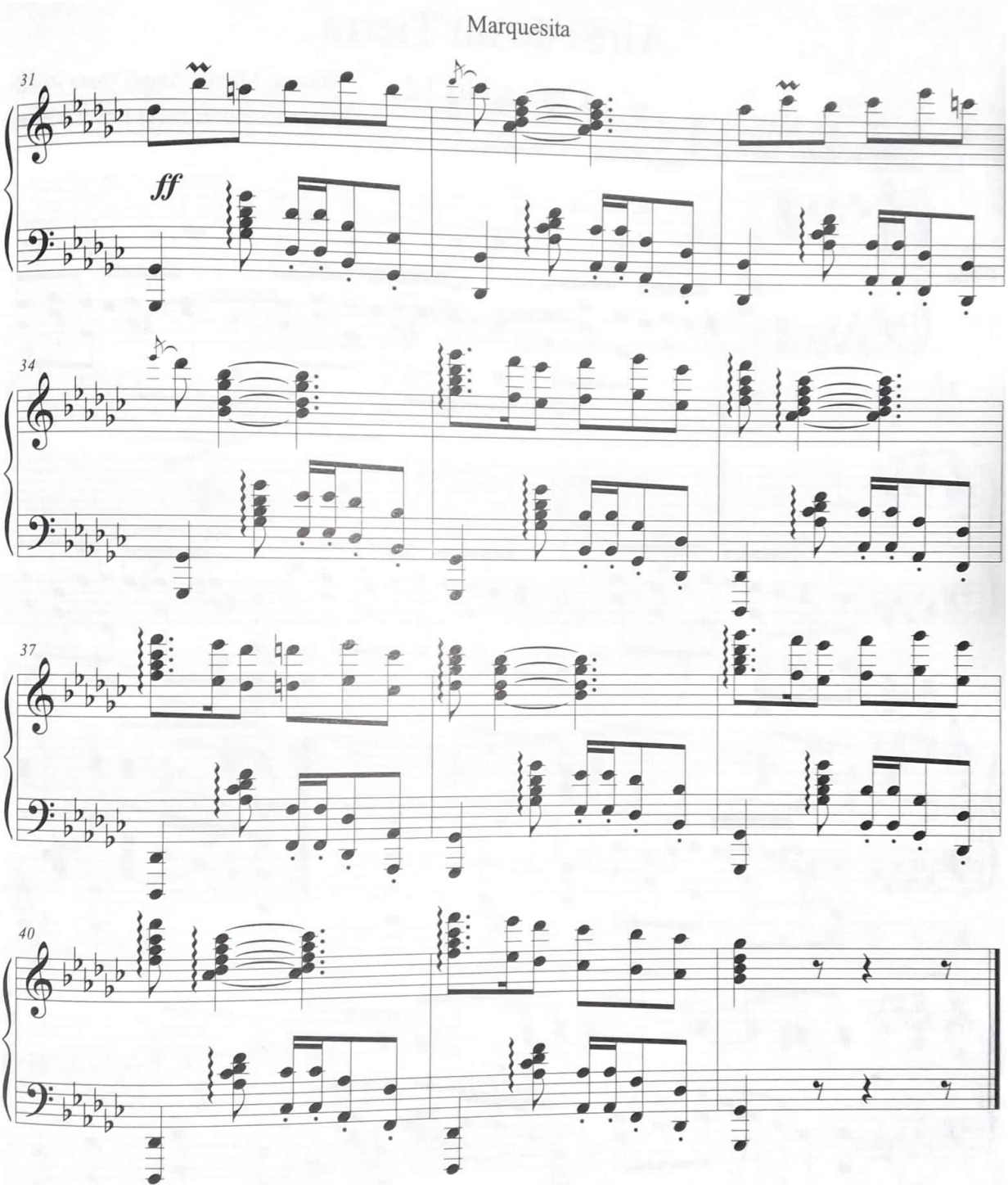
Marquesita

Cueca No.11

Miguel Ángel Valda Paredes




16
1.
2.
3
19
p lánguido
22
25
28

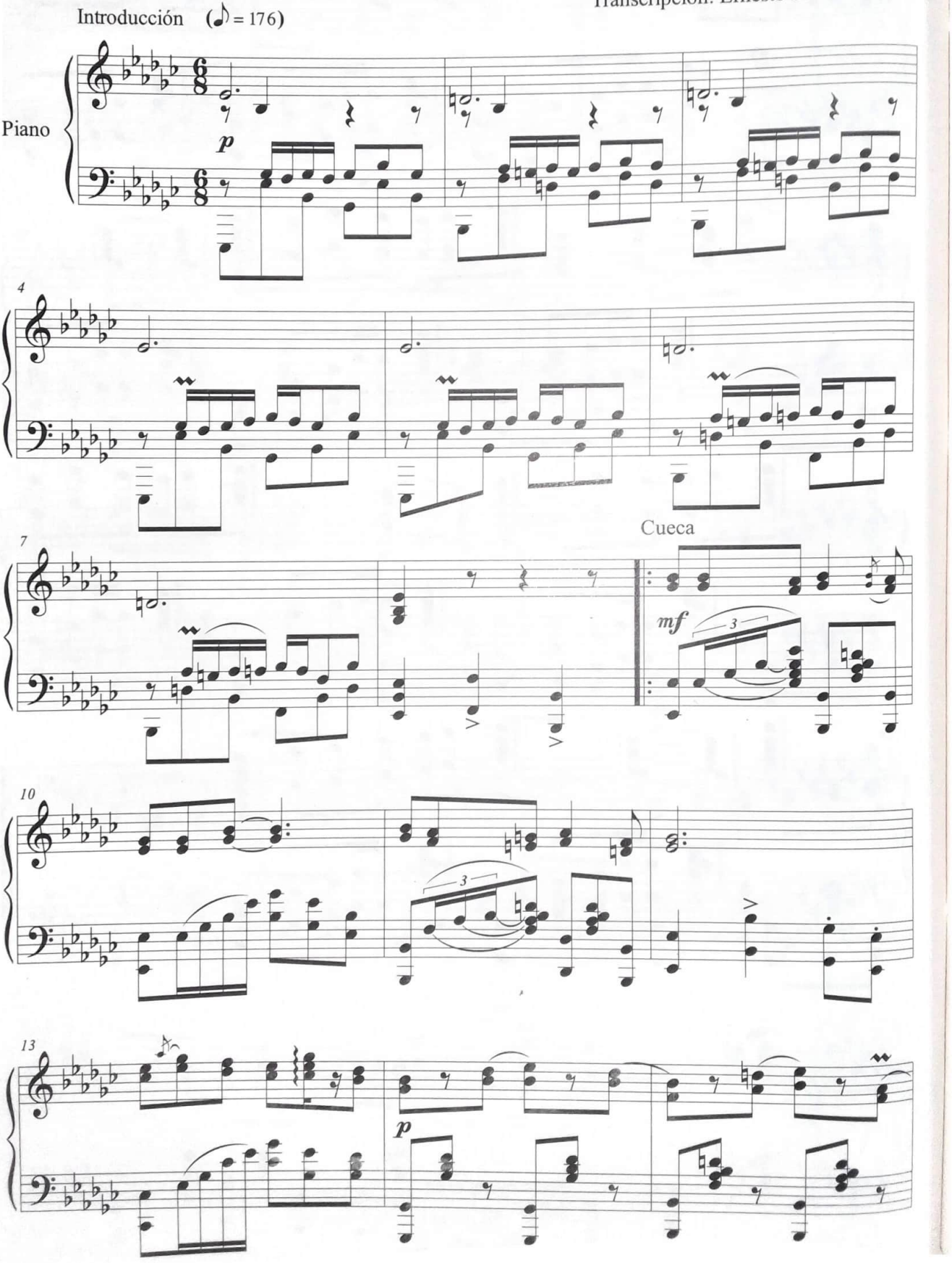

31
ff
34
37
40

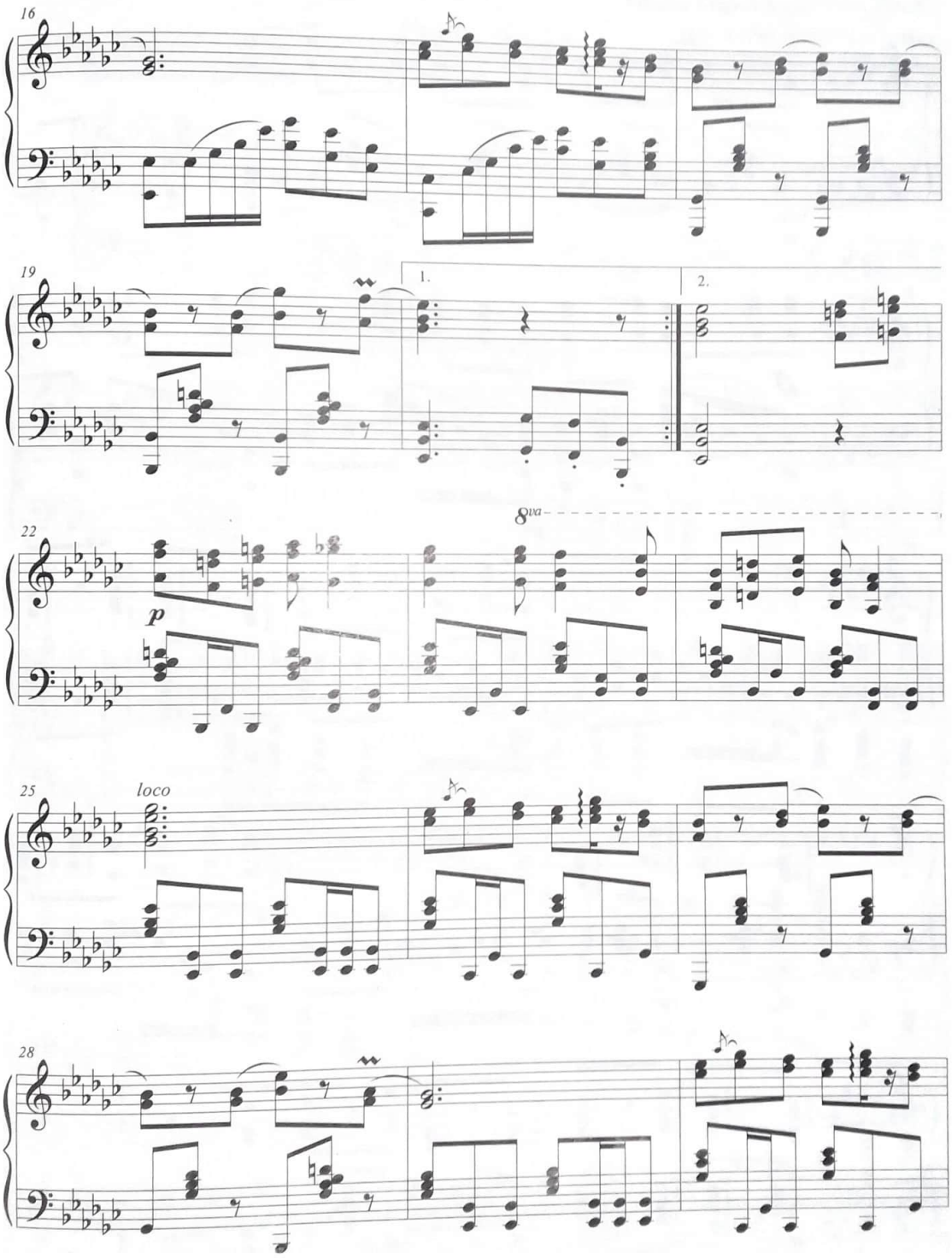
Aires de mi Tierra

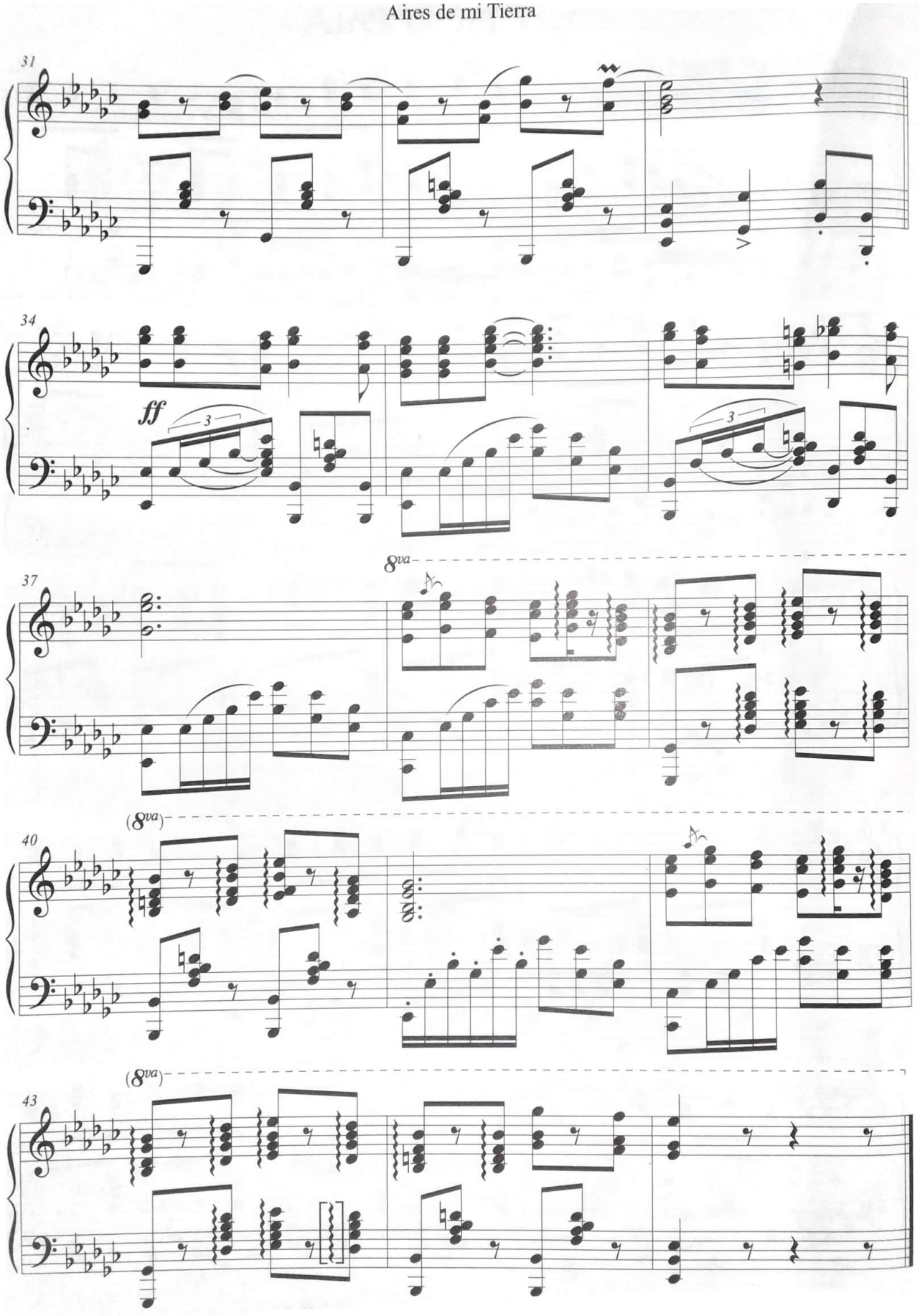
Cueca No.12

Música: Miguel Ángel Valda Paredes

Transcripción: Ernesto Flores Meruvia



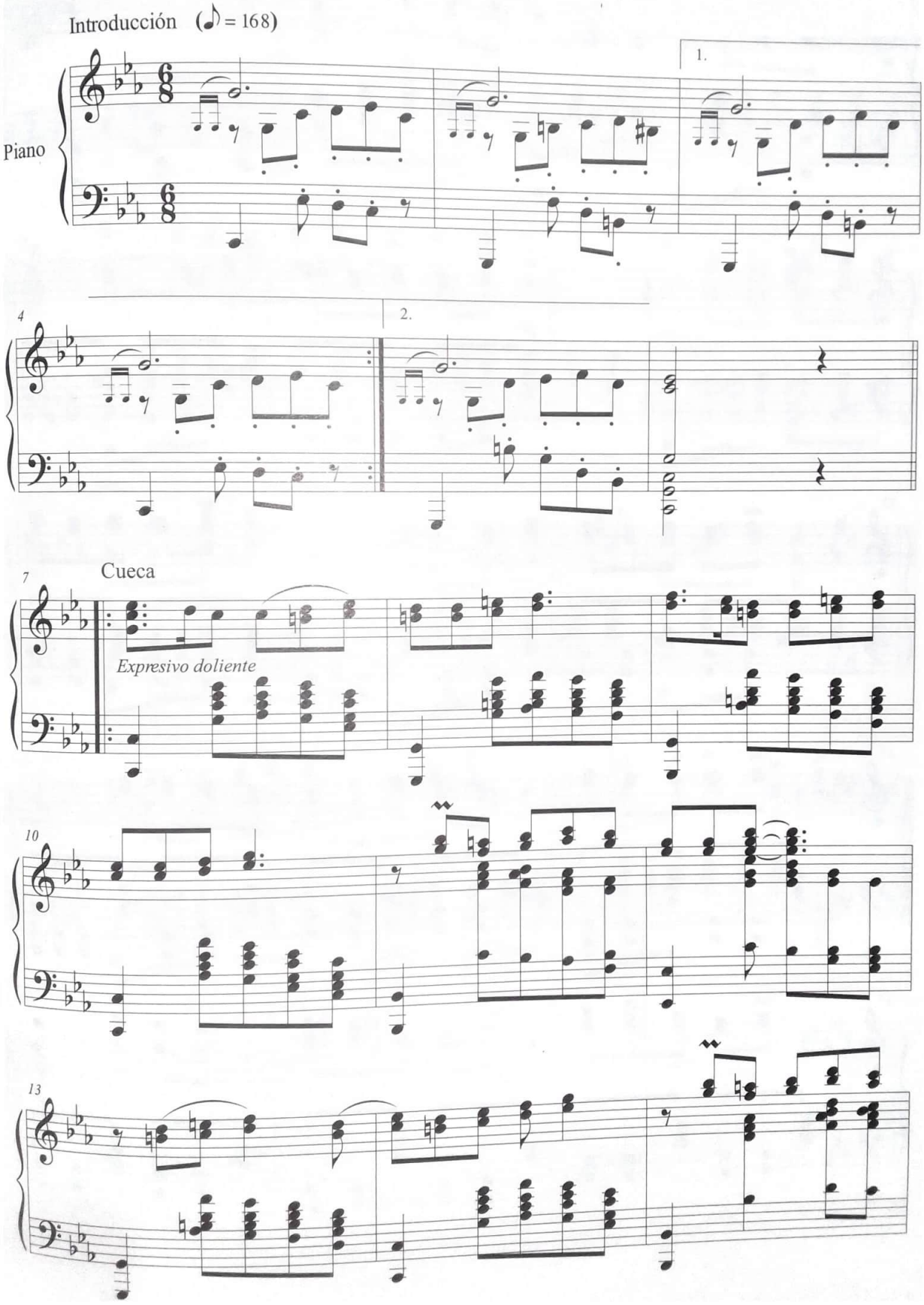

16
19
1.
2.
22
8va
p
25
loco
28

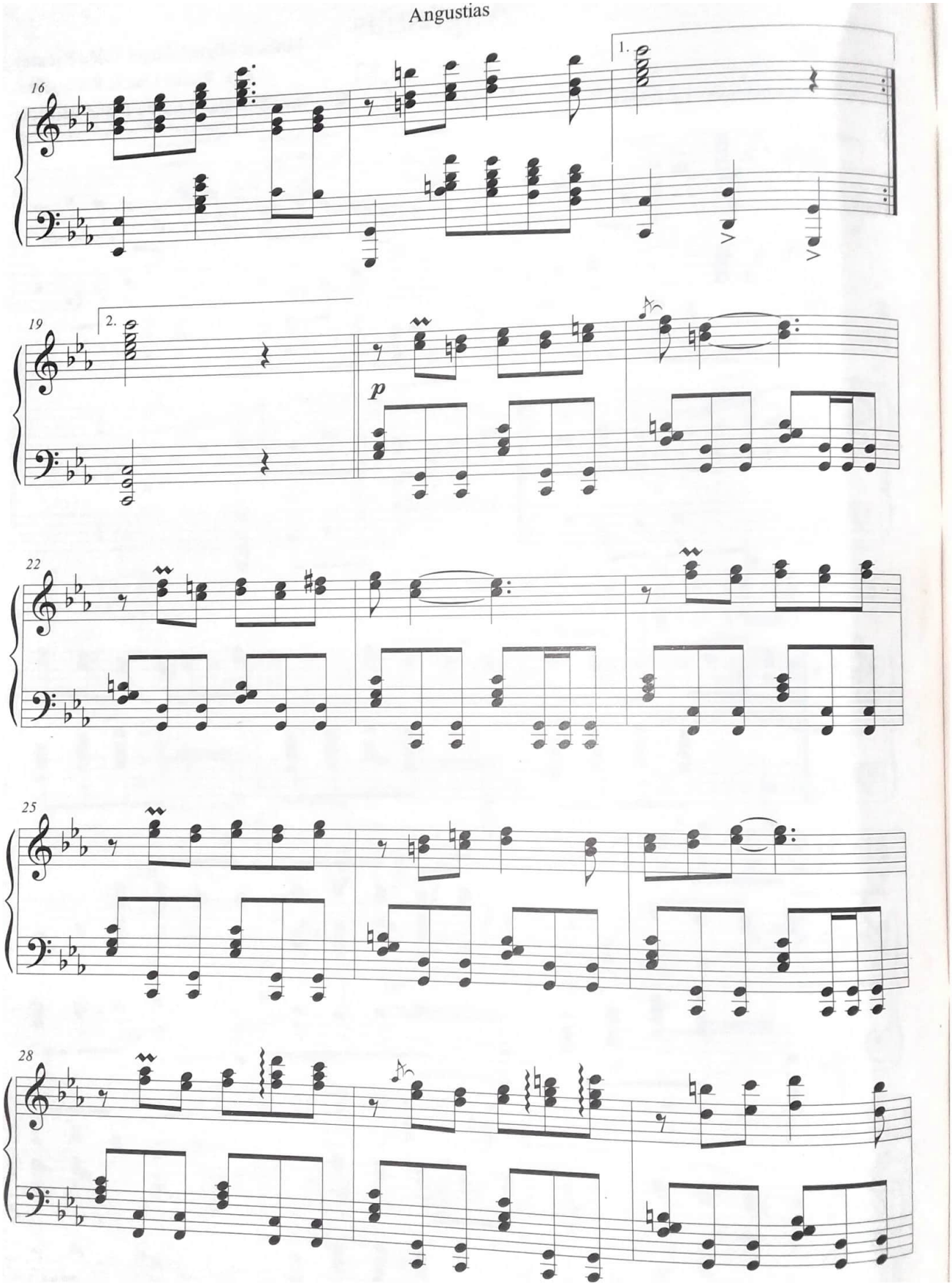

31
34
ff
3
3
8va
37
(8va)
40
(8va)
43

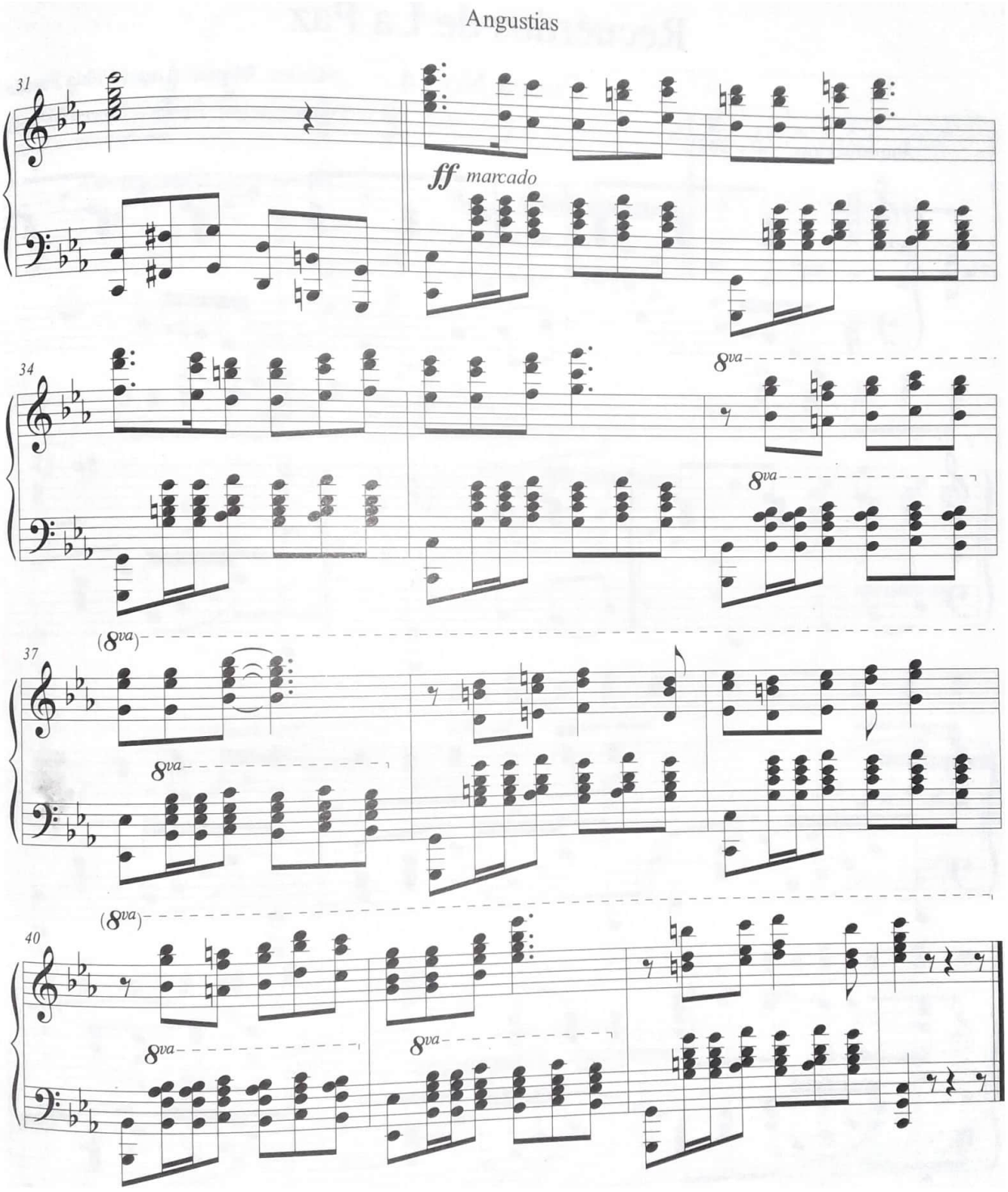
Angustias

Cueca No.13

Miguel Ángel Valda Paredes



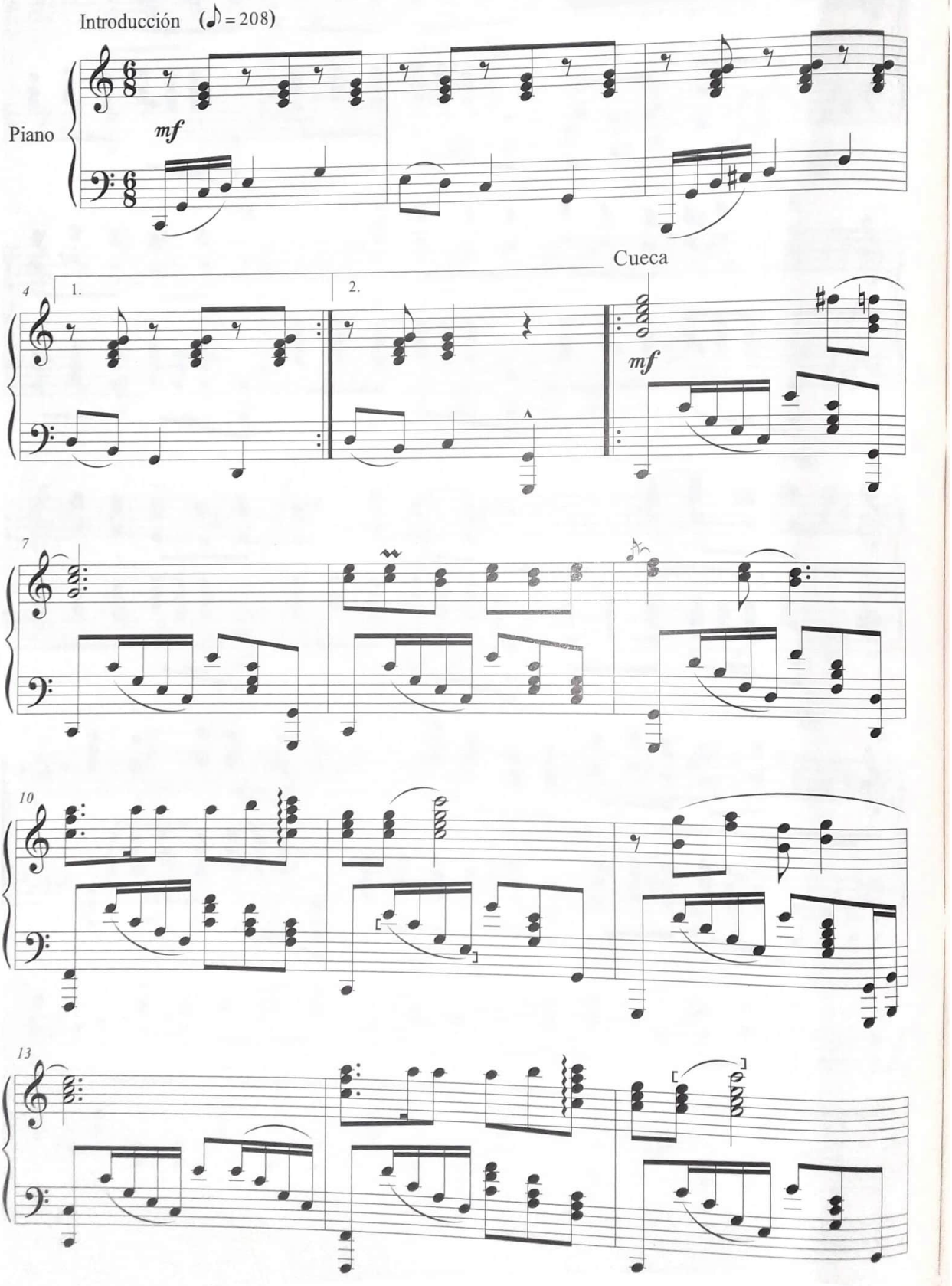

16
1.
19
2.
p
22
25
28

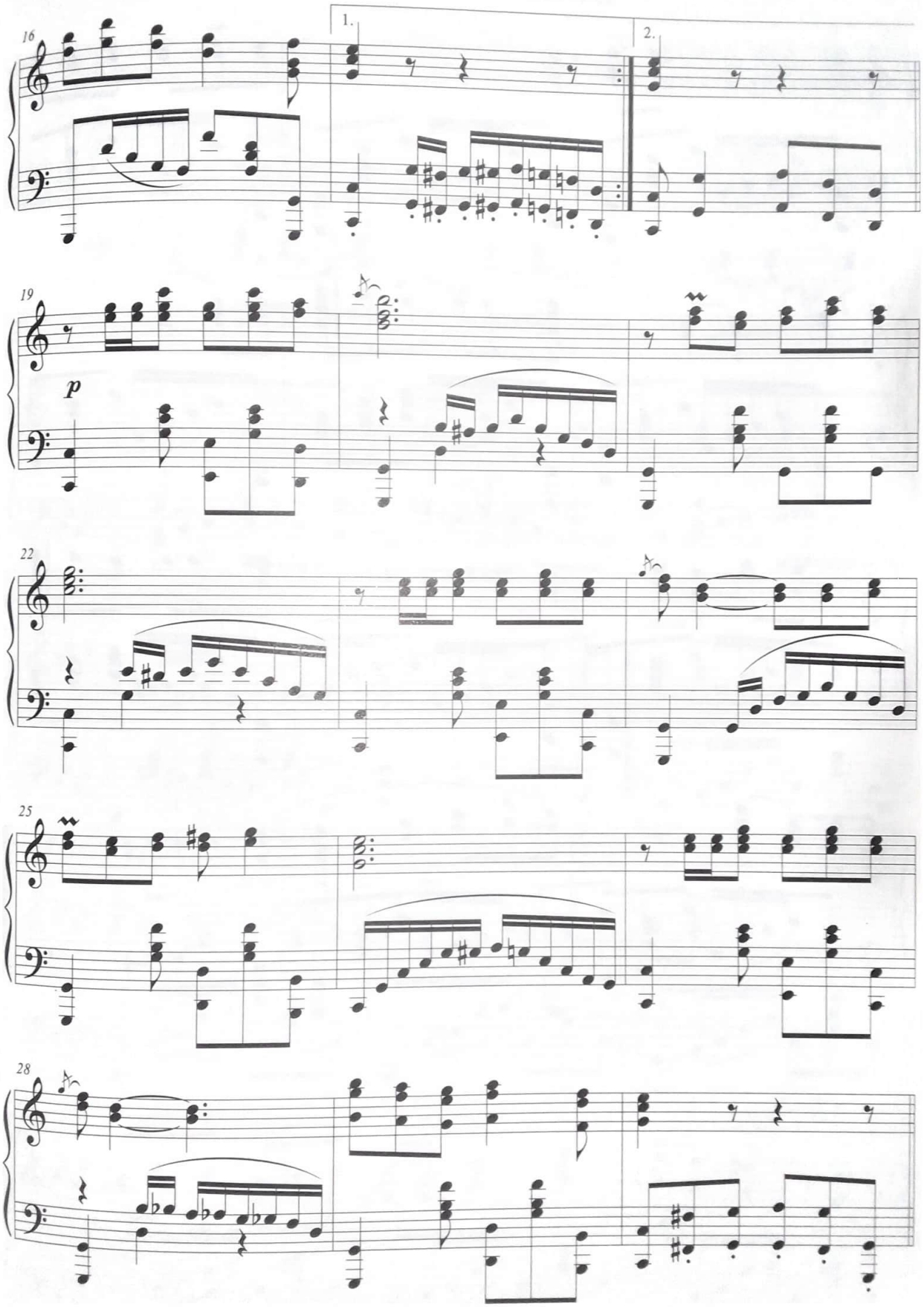

31
ff marcado
34
8va
8va
37
(8va)
8va
40
(8va)
8va
8va

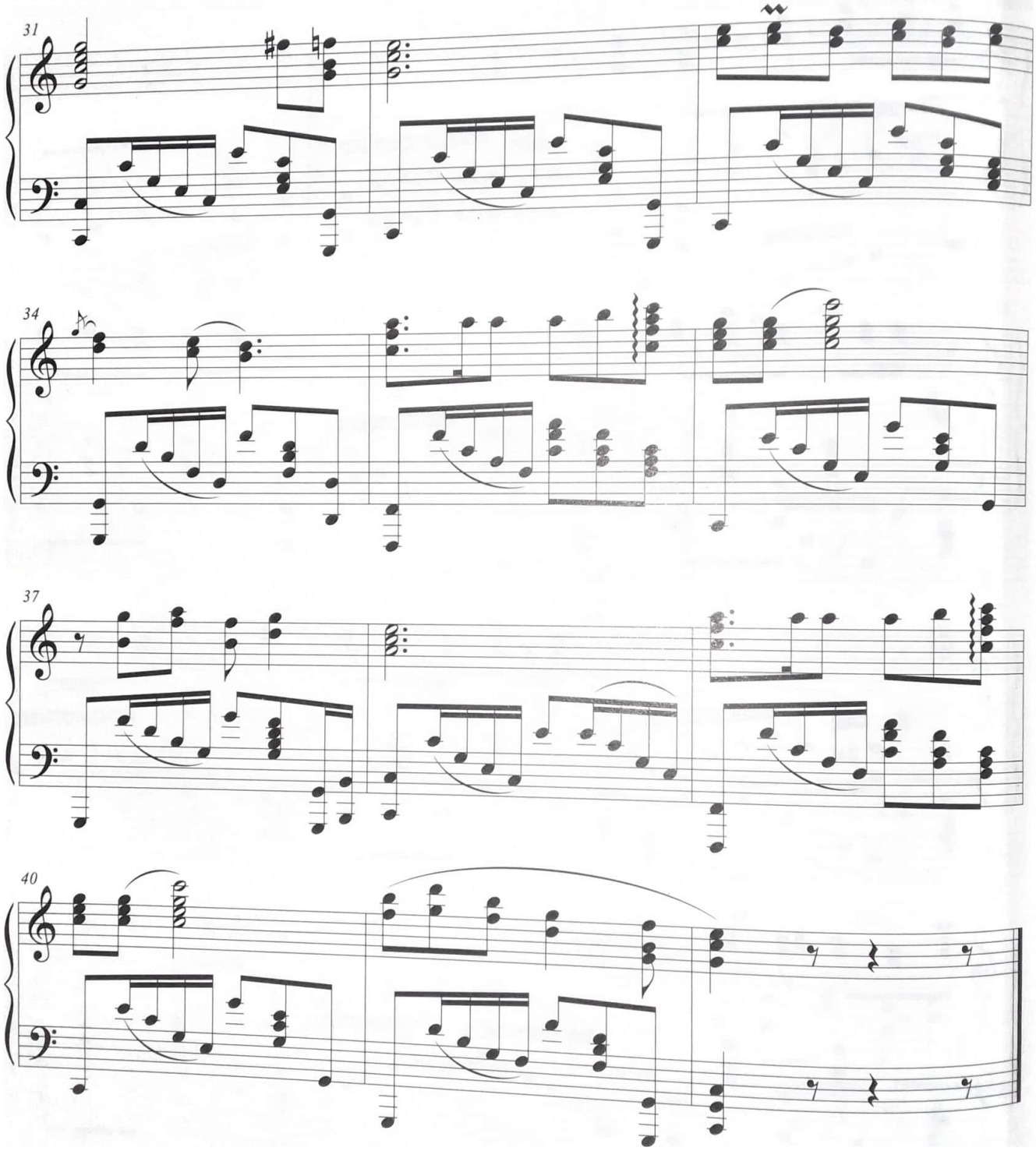
Recuerdos de La Paz

Cueca No.14

Miguel Ángel Valda Paredes



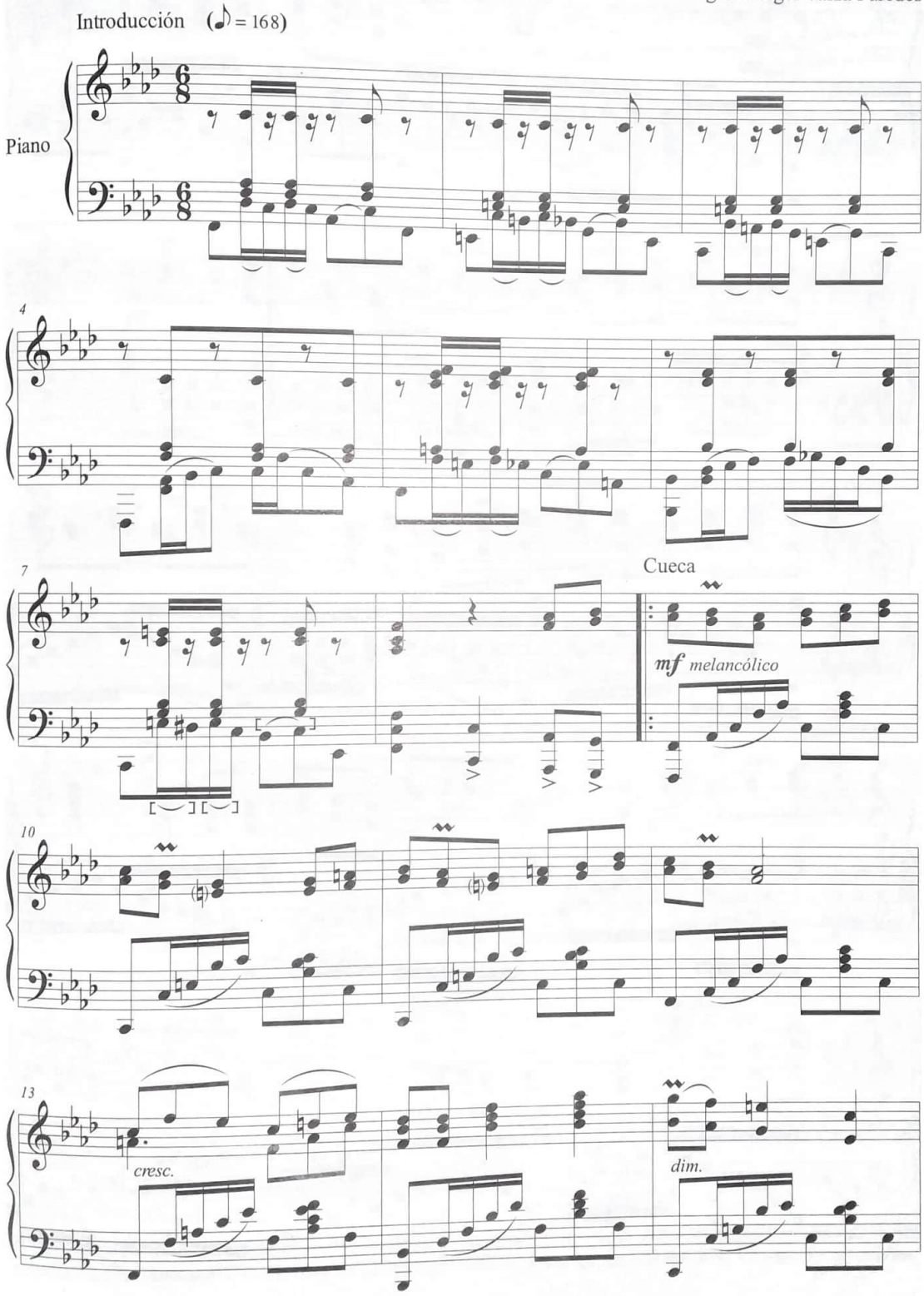

16
1.
2.
19
p
22
25
28

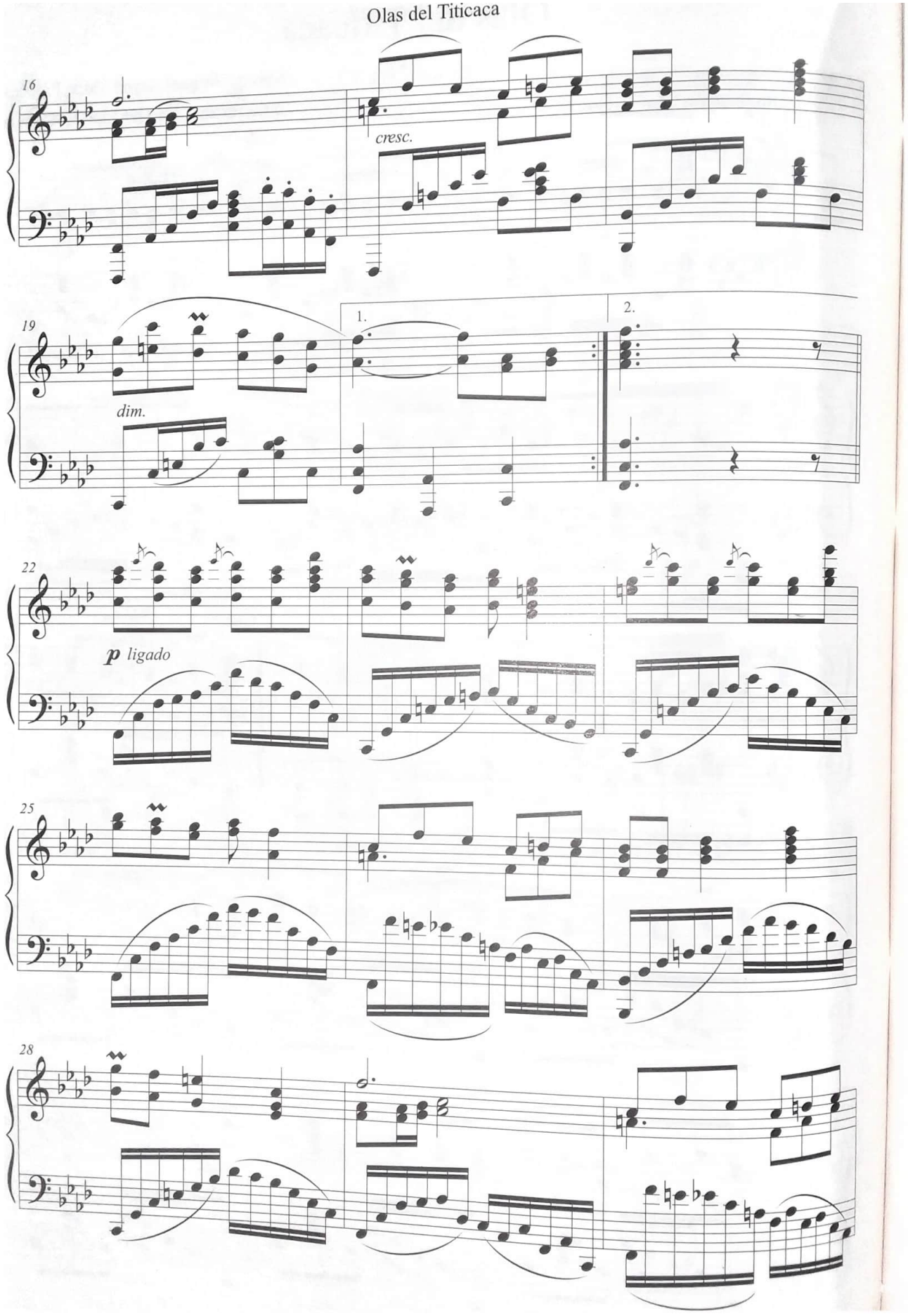

31
34
37
40

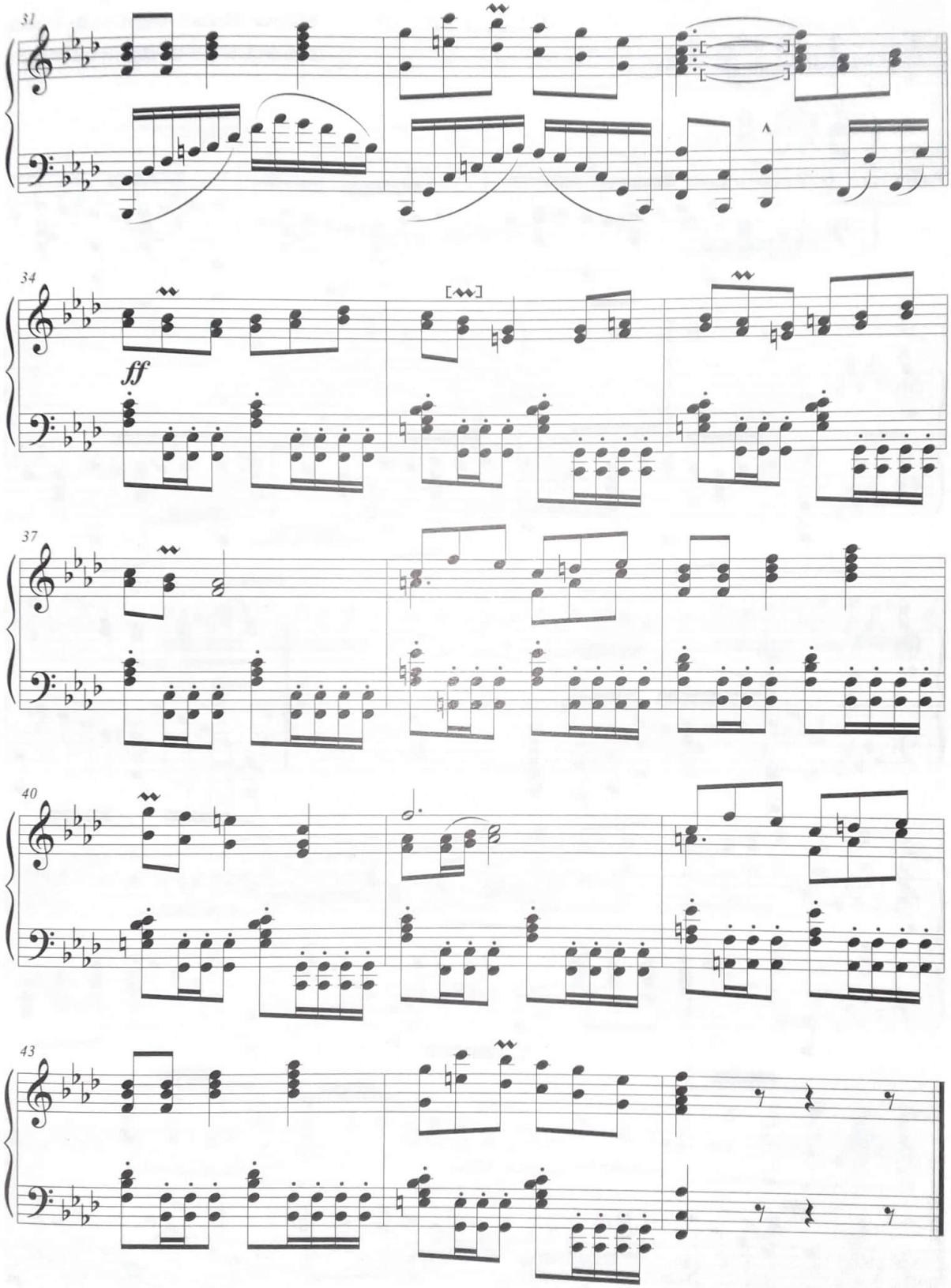
Olas del Titicaca

Cueca No.15

Miguel Ángel Valda Paredes




Olas del Titicaca
16
cresc.
19
1.
2.
dim.
22
p ligado
25
28

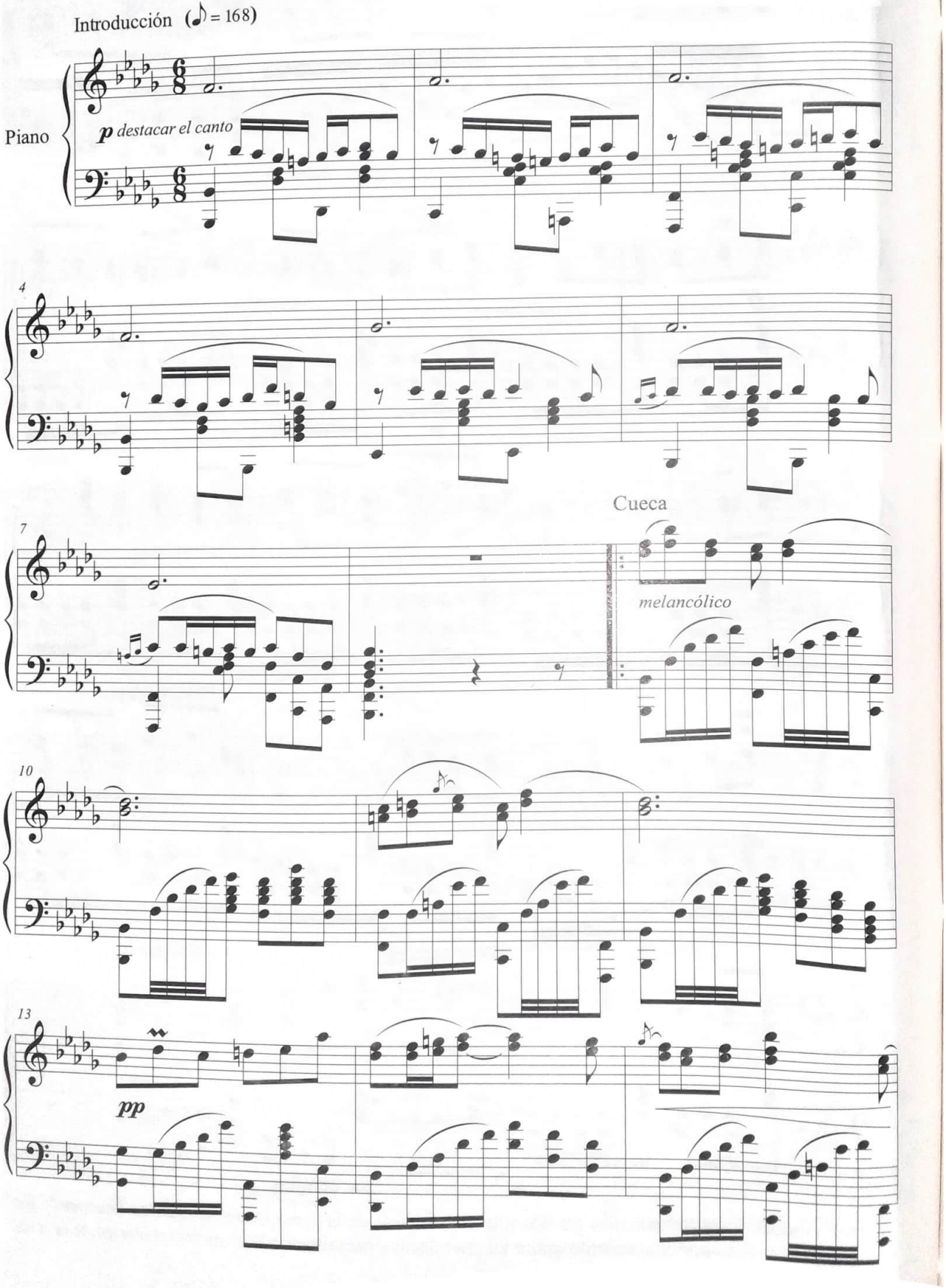


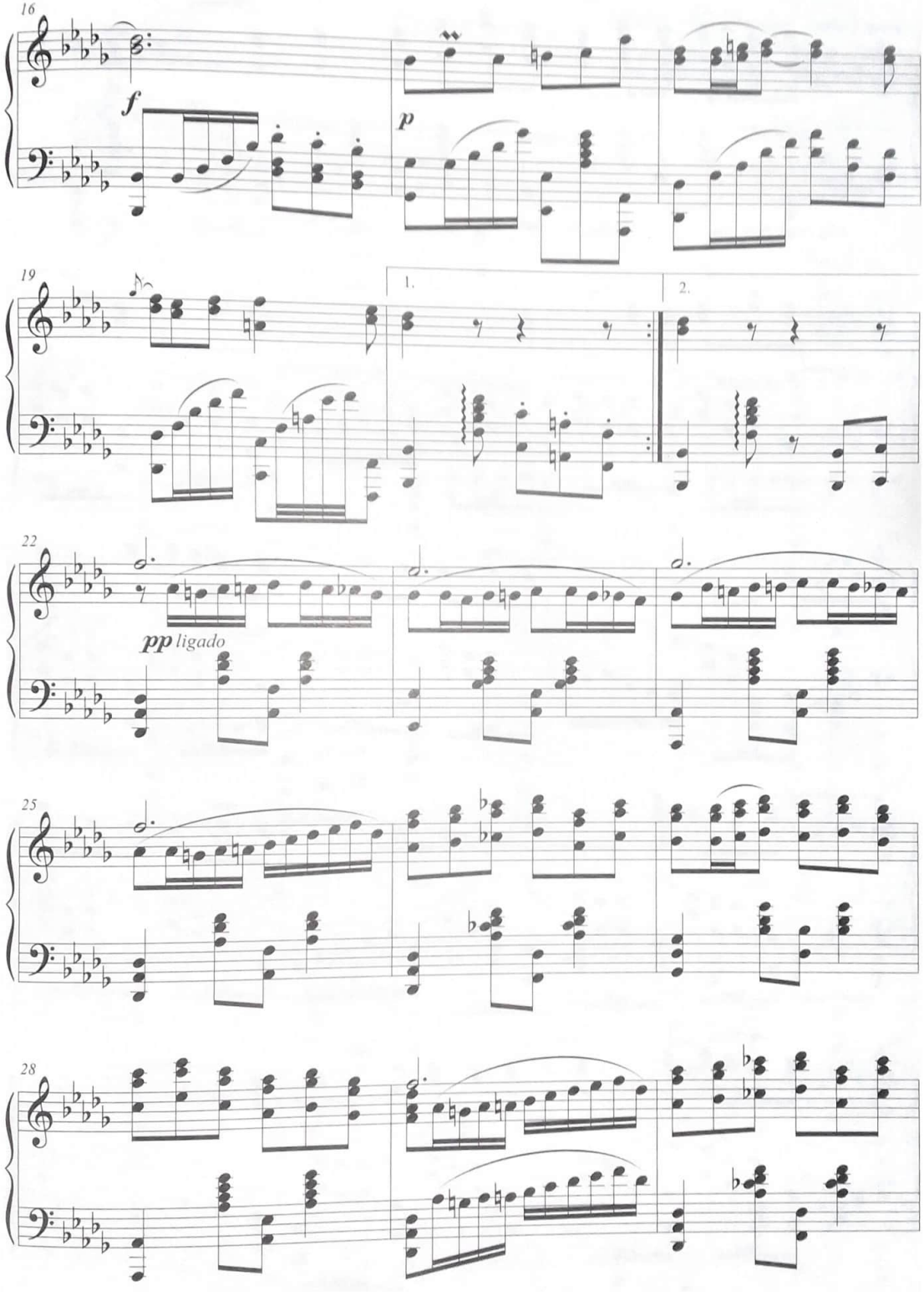
1. En el compás 5 del manuscrito, las dos ultimas corcheas de la mano izquerda están en "staccato". Sin embargo, se ha visto por conveniente quitar tal articulación, para respetar la estructura motívica de la obra.

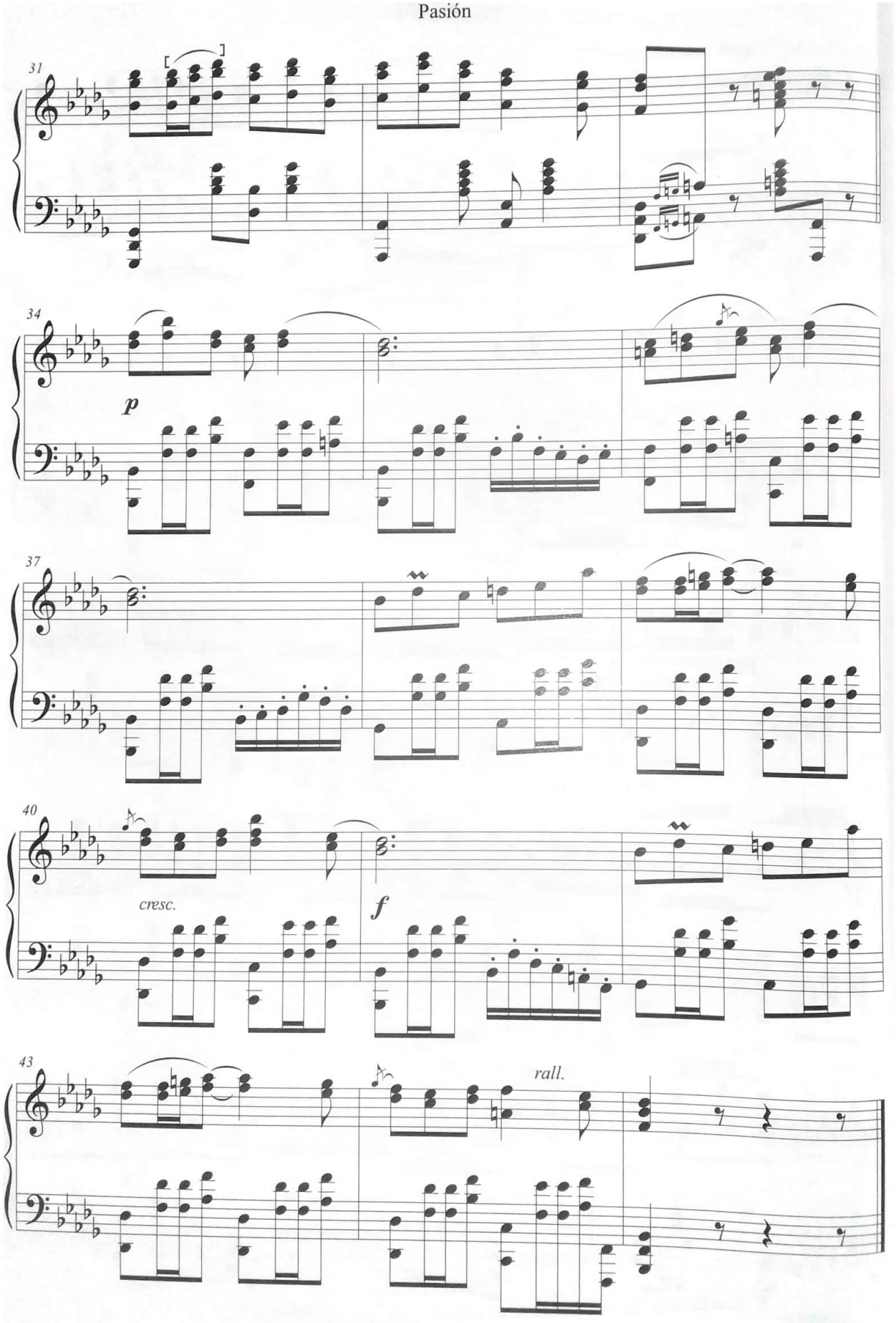
Pasión

Cueca No.16

Miguel Ángel Valda Paredes




16
f
p
19
1.
2.
22
pp ligado
25
28

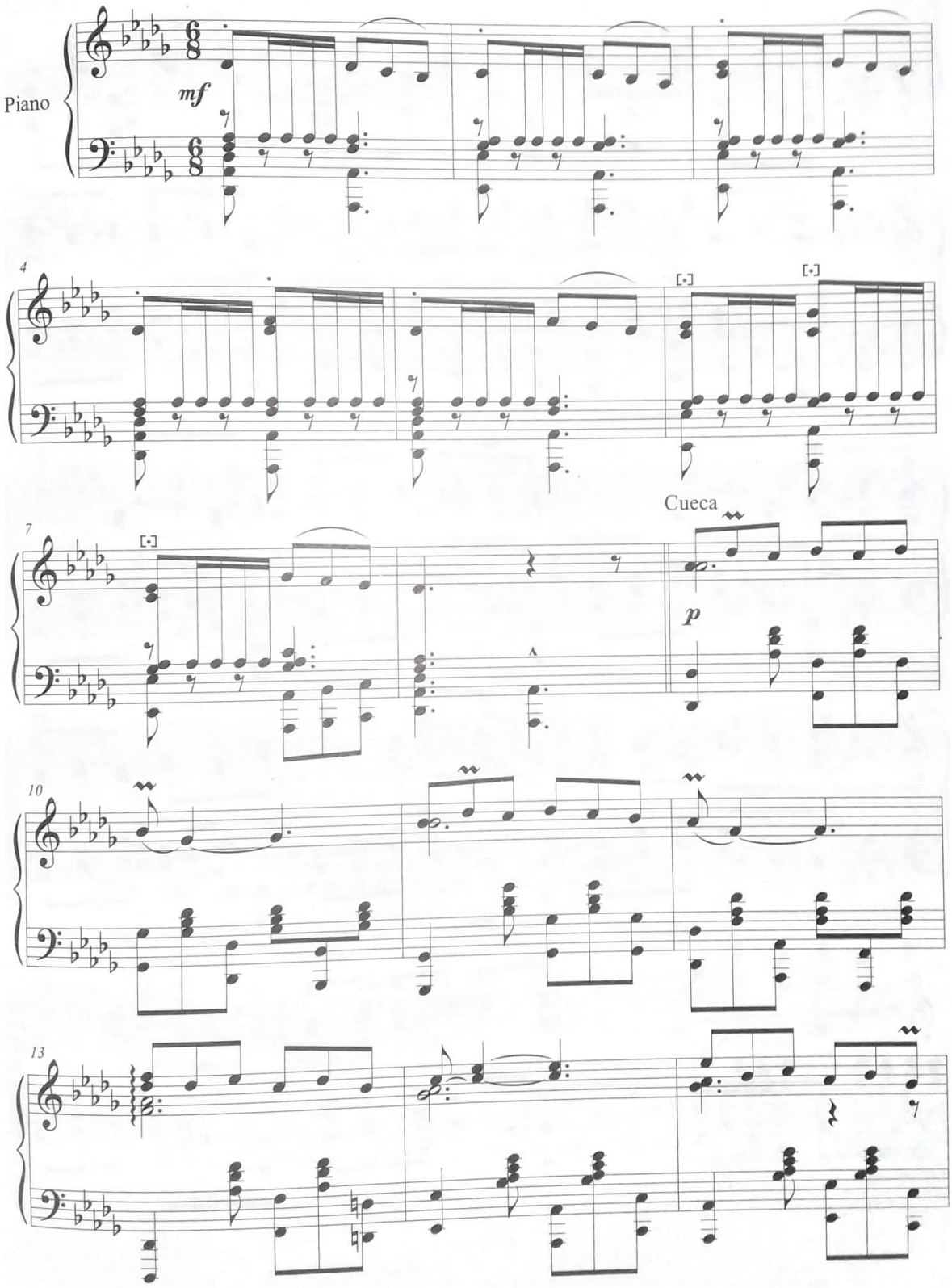

31
34
p
37
40
cresc.
f
43
rall.

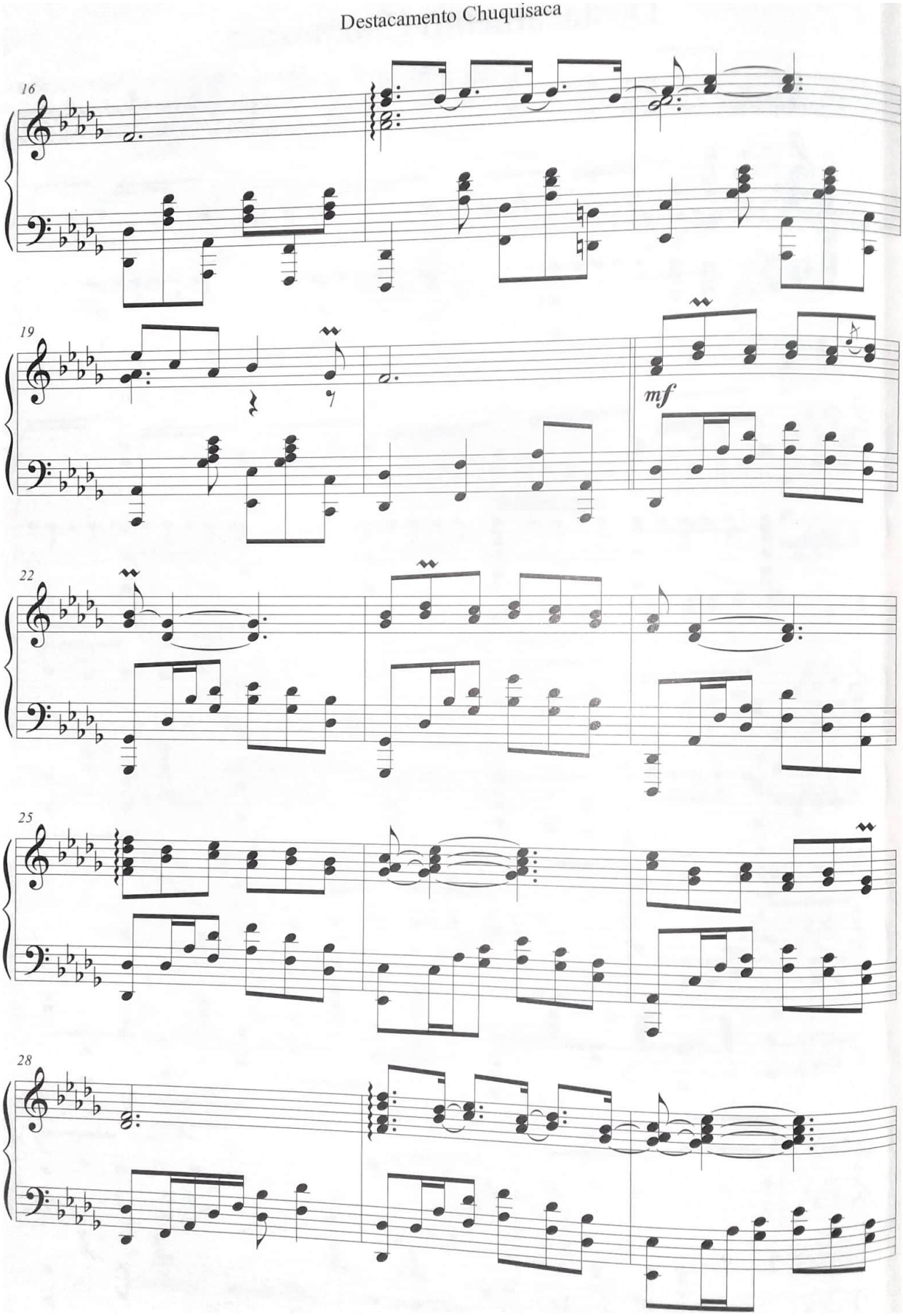
Destacamento Chuquisaca

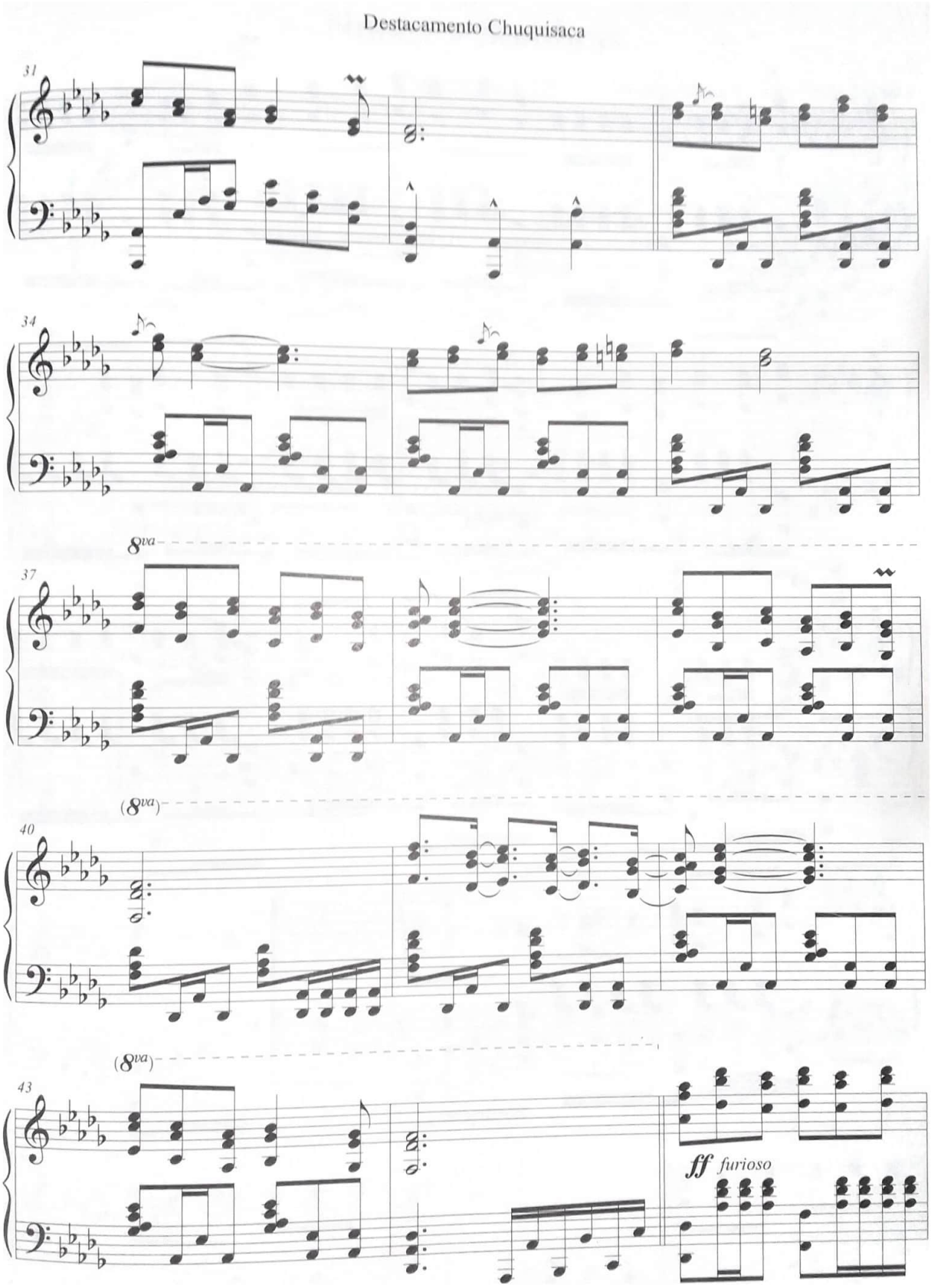
Cueca No.17

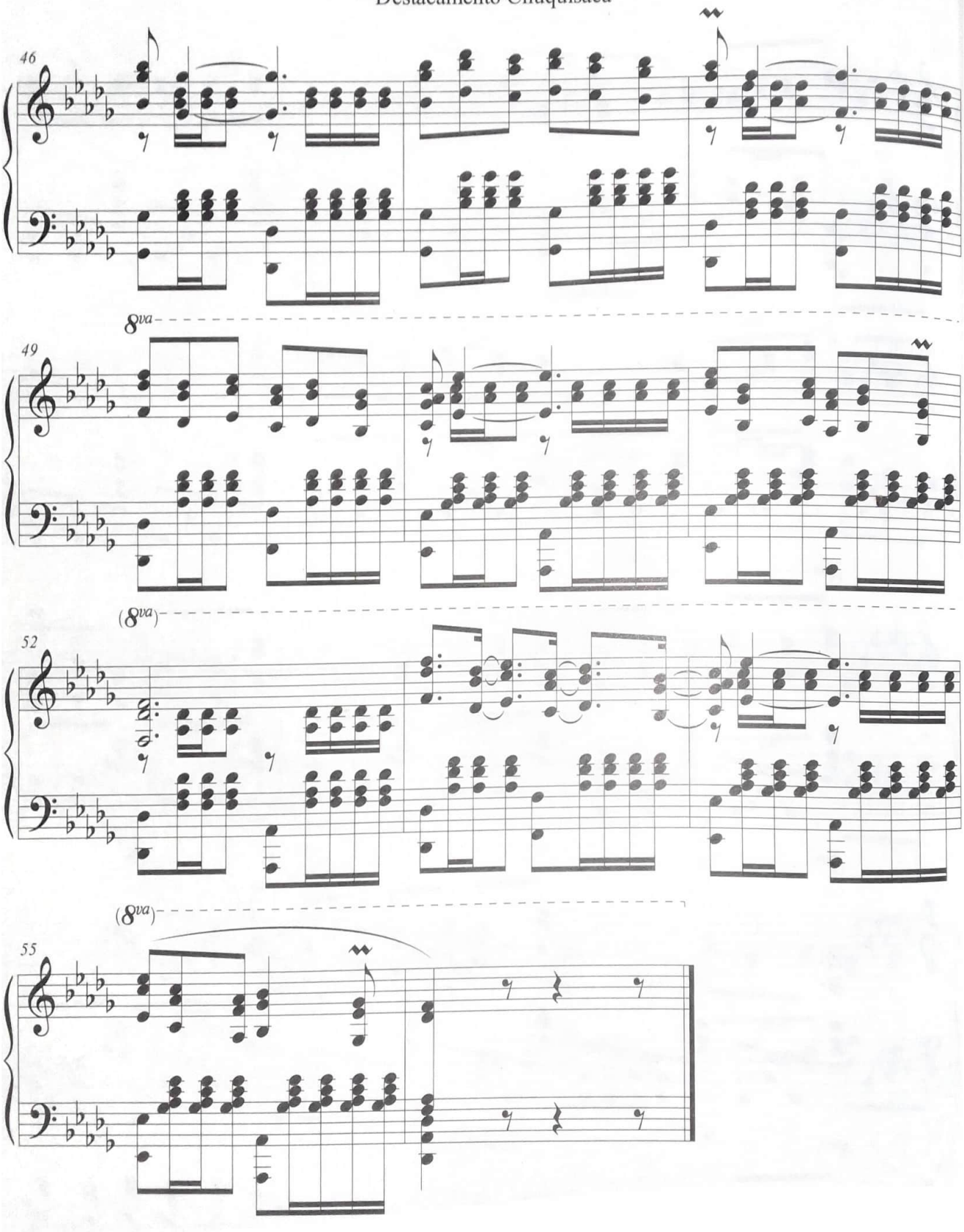
Miguel Ángel Valda Paredes

Introducción (♪ = 208)




16
19
mf
22
25
28


31
34
8va
37
(8va)
40
(8va)
43
ff furioso

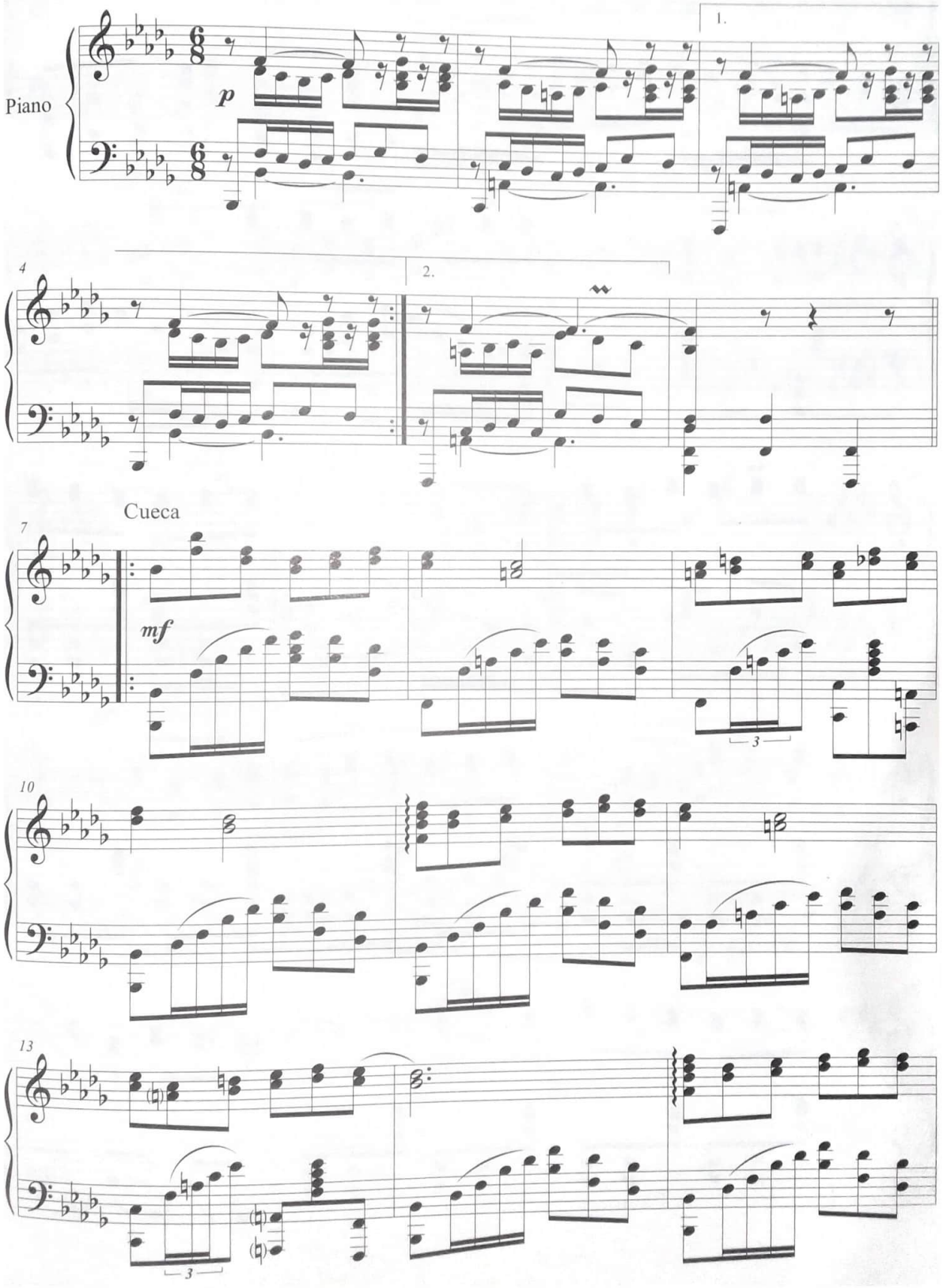

46
8va
49
(8va)
52
(8va)
55

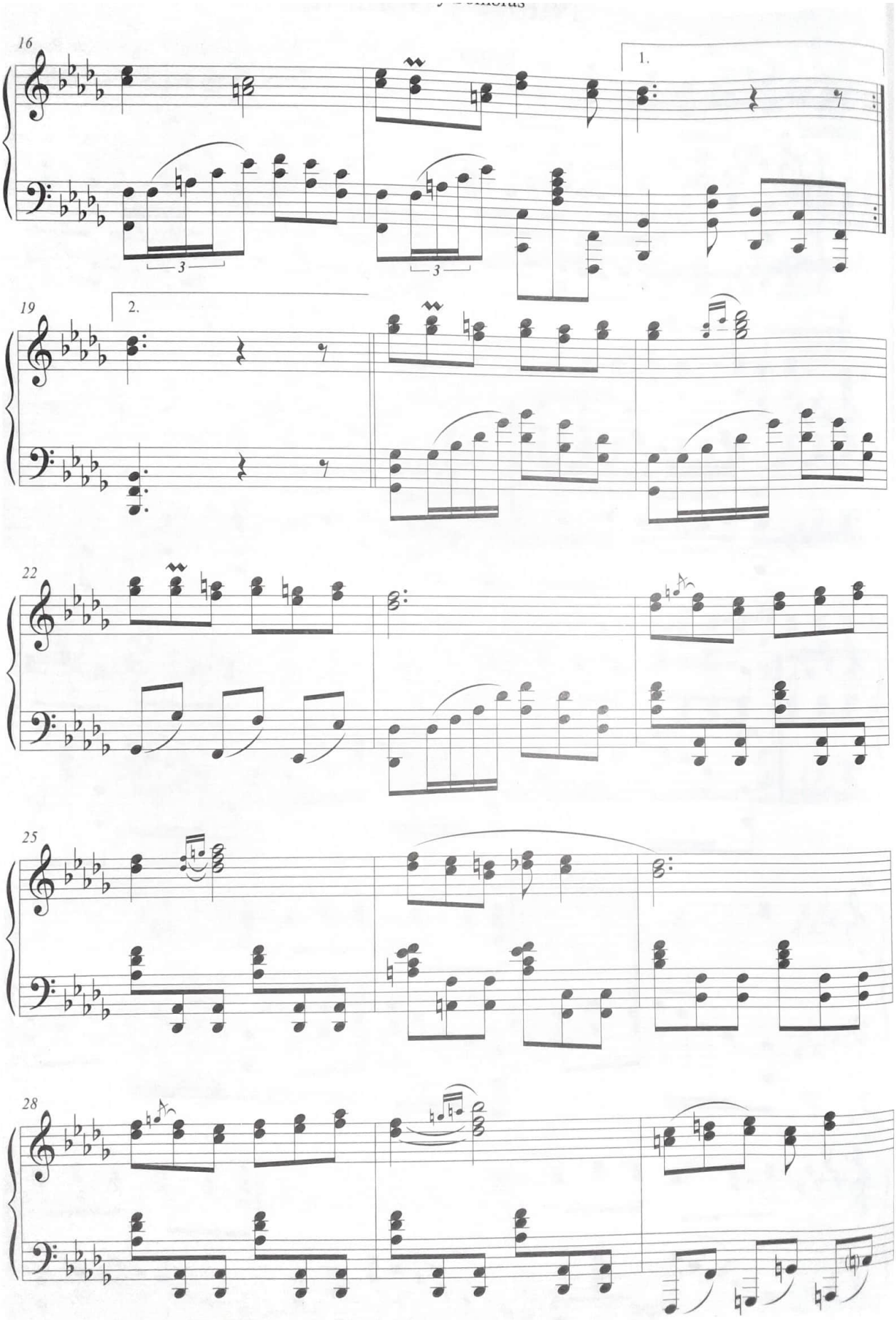
Nubes y Sombras

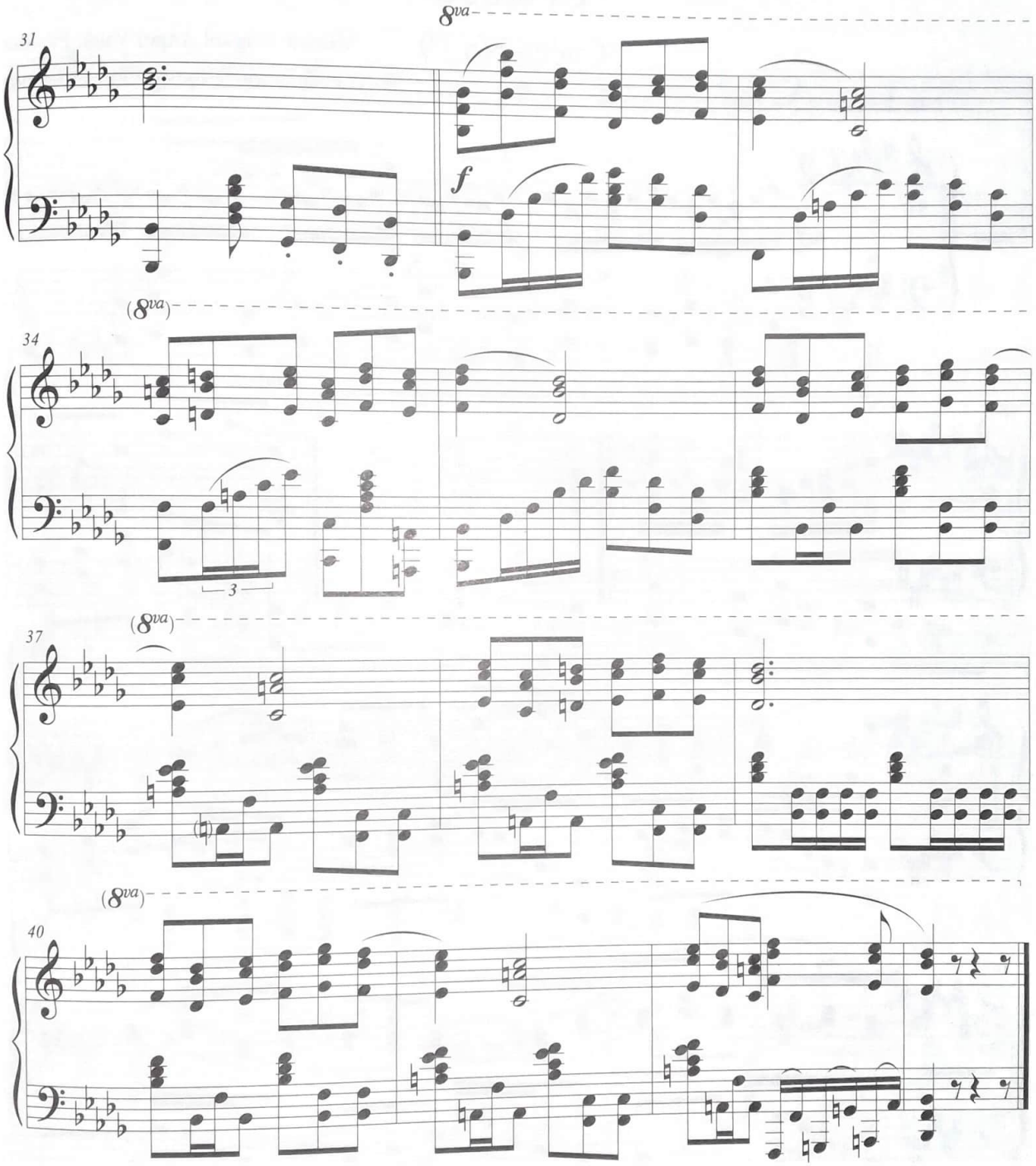
Cueca No.18

Miguel Ángel Valda Paredes

Introducción (♪ = 168)



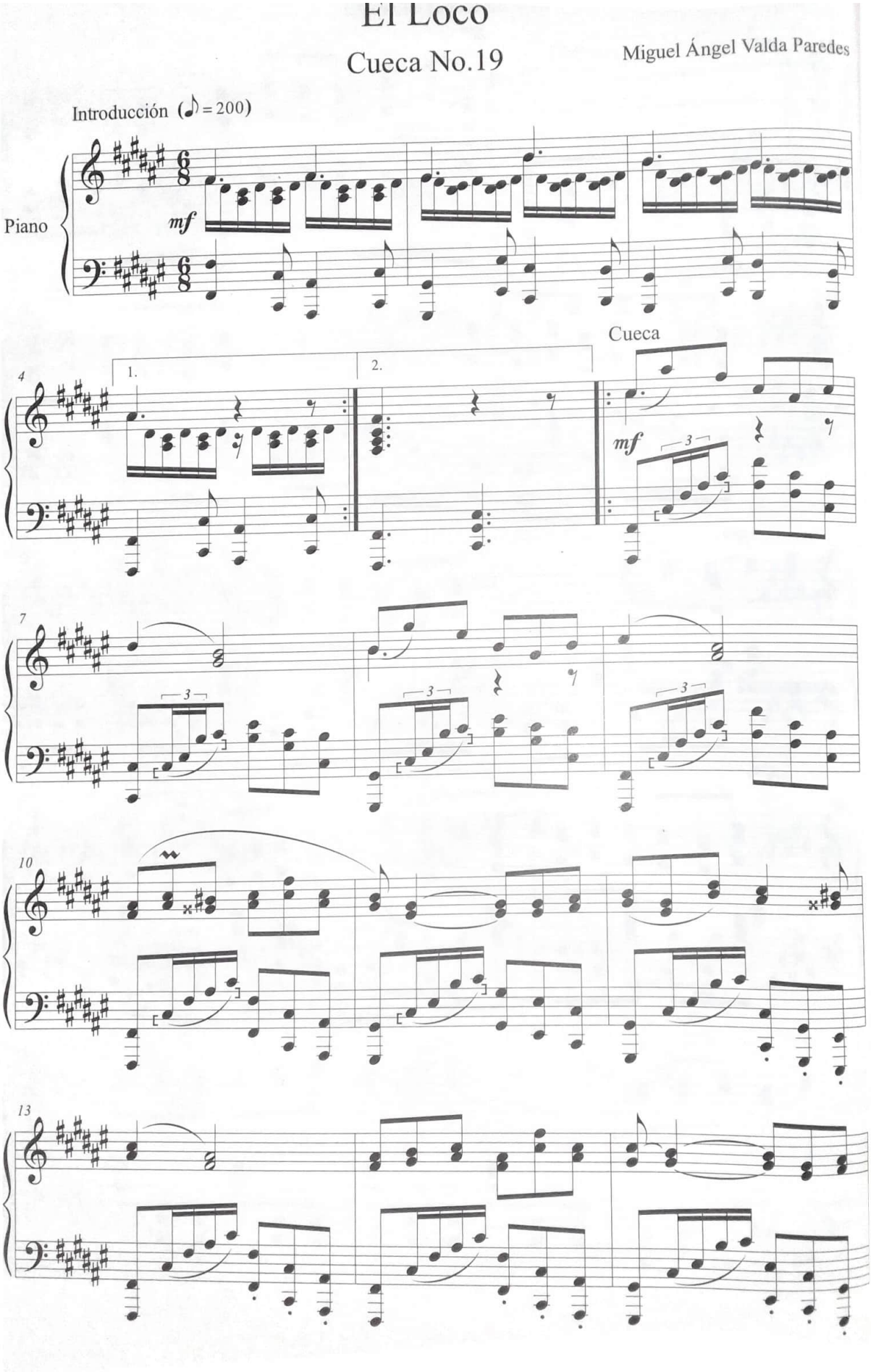

16
1.
3
3
19
2.
22
25
28

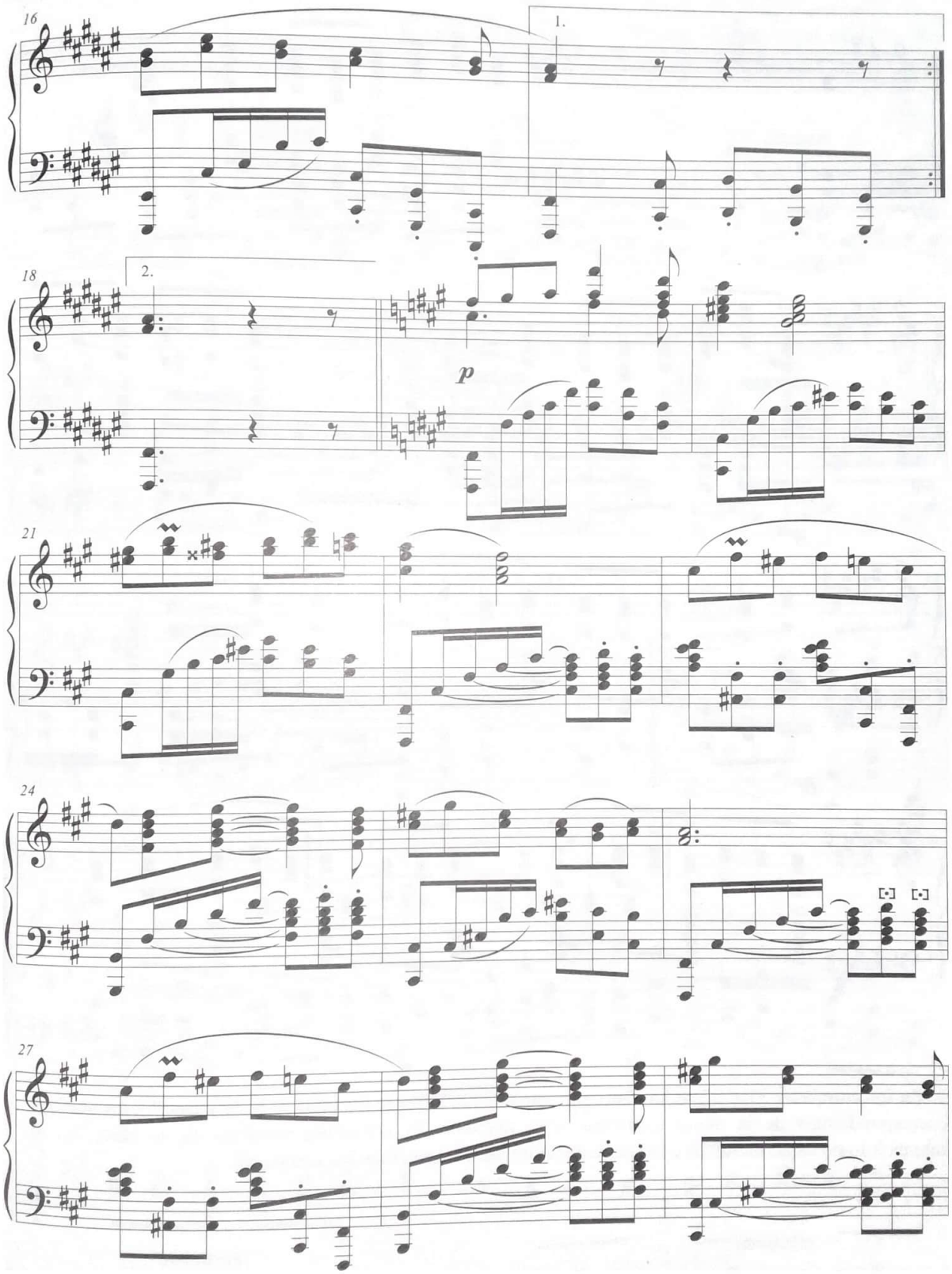

8va
31
f
(8va)
34
3
(8va)
37
(8va)
40

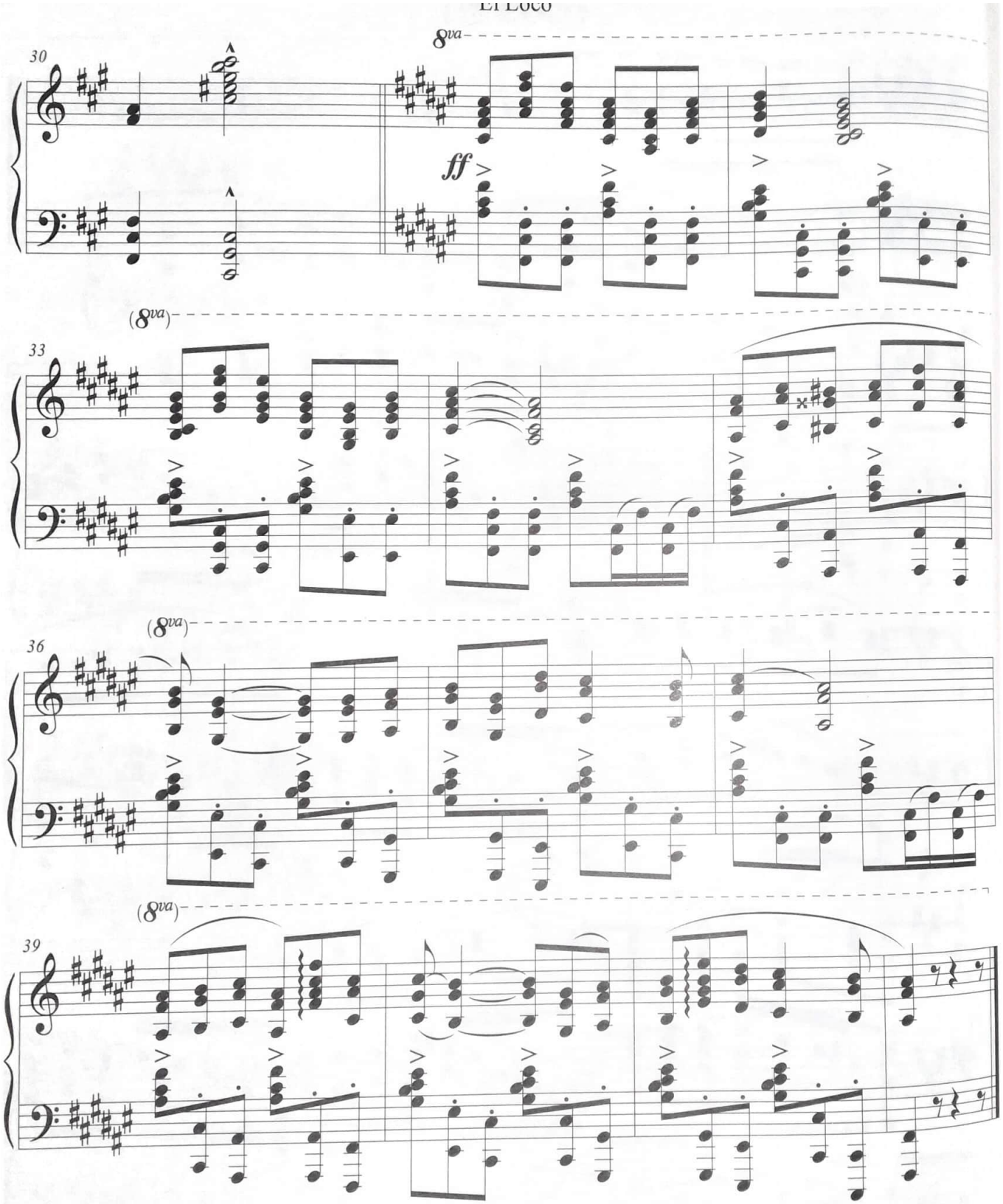
El Loco

Cueca No.19

Miguel Ángel Valda Paredes




16
1.
18
2.
p
21
24
27

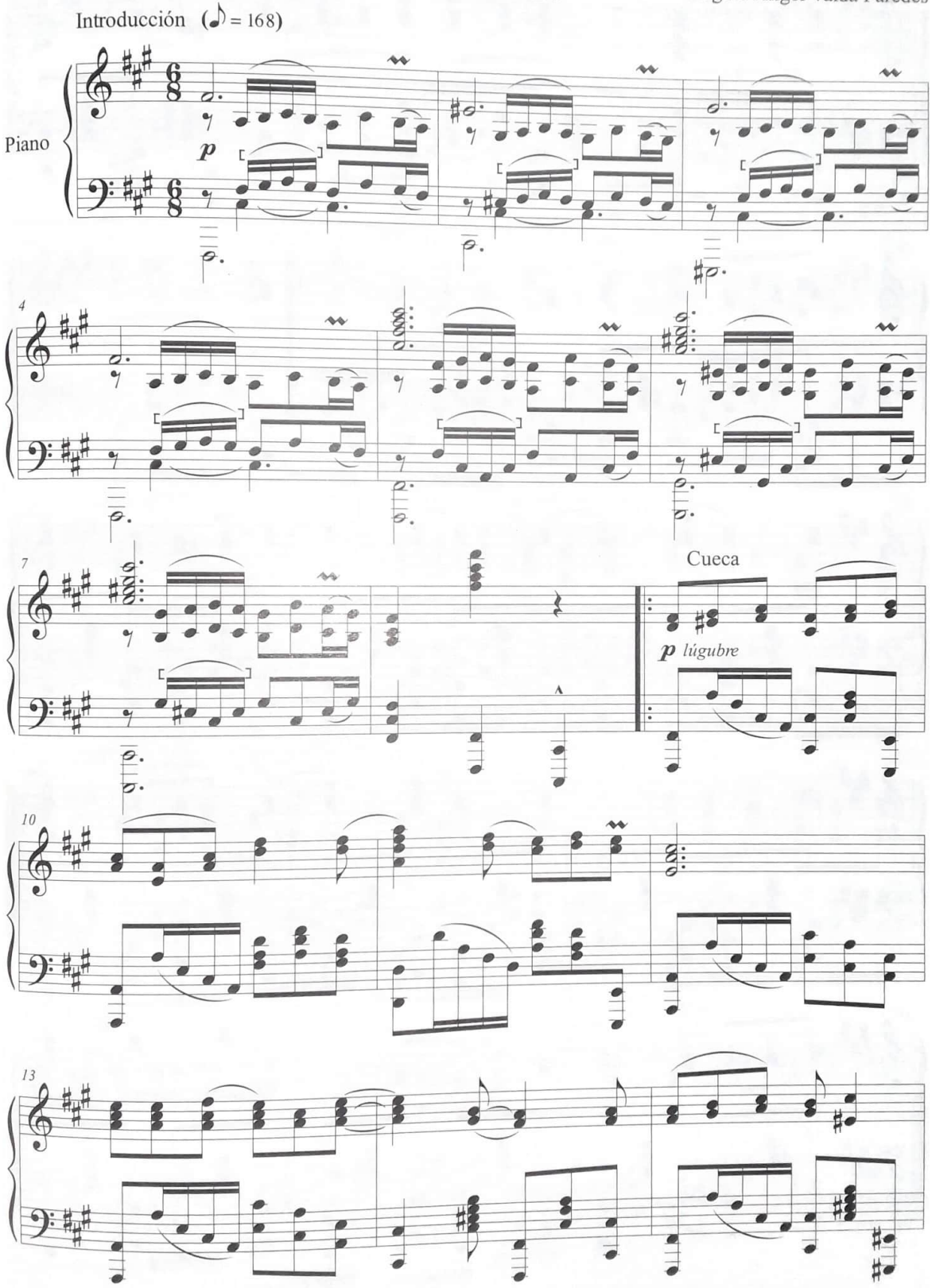


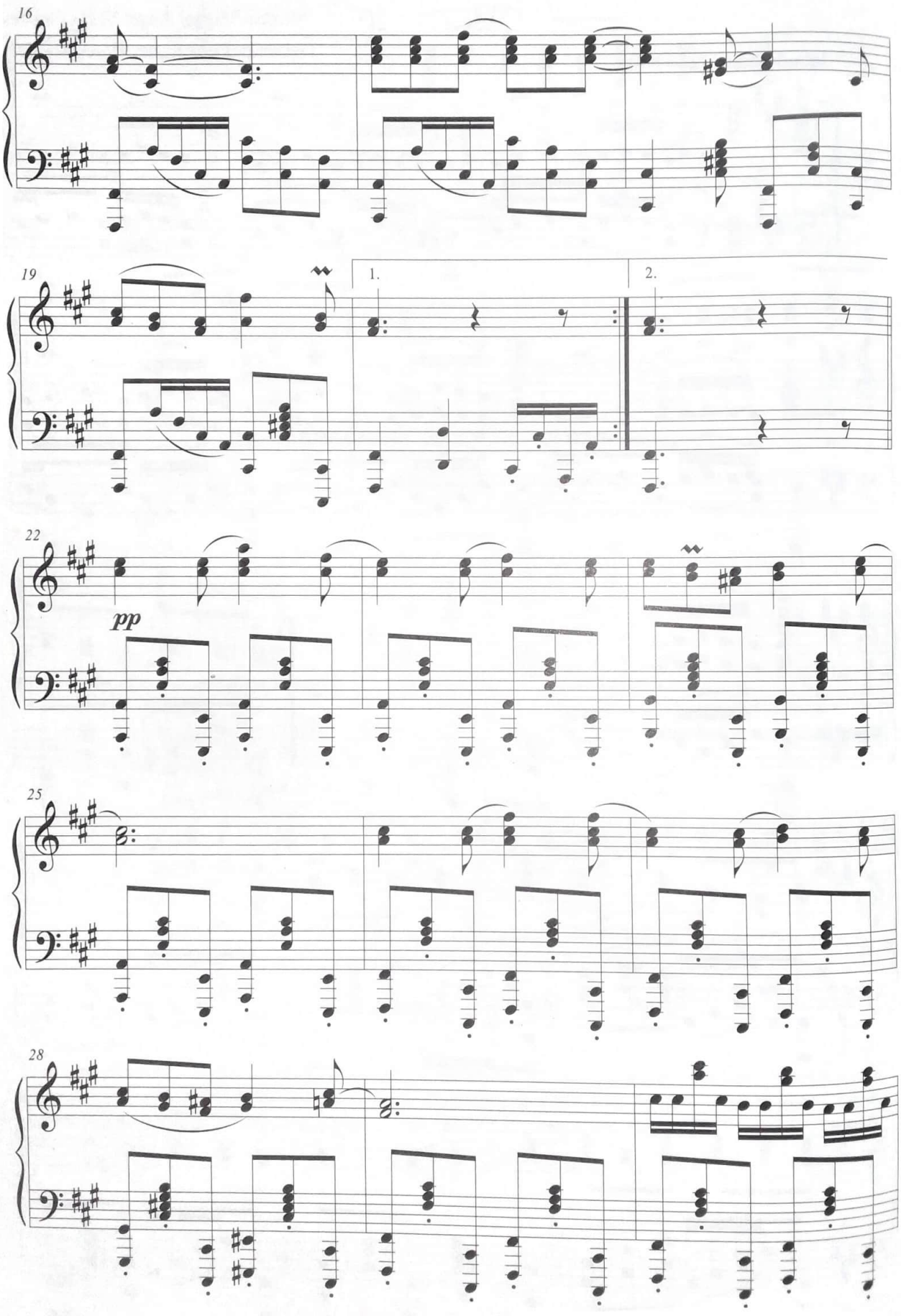
1. En los compases 31 y 32 se ha visto por conveniente agregar los puntos de "staccato" a los acordes correspondientes de la mano izquierda, para mantener la estructura motívica de la obra. En el manuscrito no están incluidas estas articulaciones en los mencionados compases.

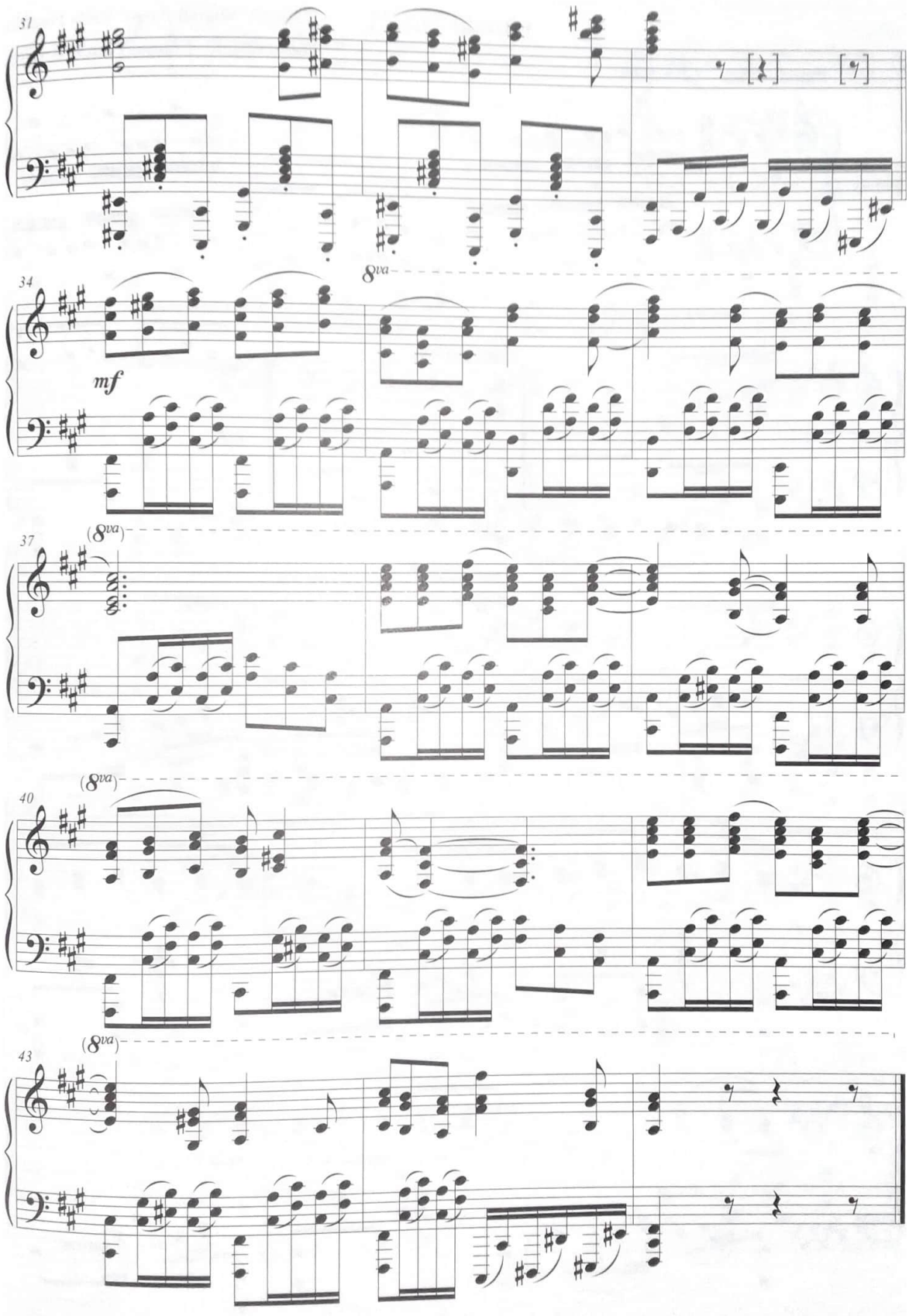
Aflicción y Llanto

Cueca No.20

Miguel Ángel Valda Paredes




16
19
1.
2.
22
pp
25
28


31
34
8va
mf
37
(8va)
40
(8va)
43
(8va)

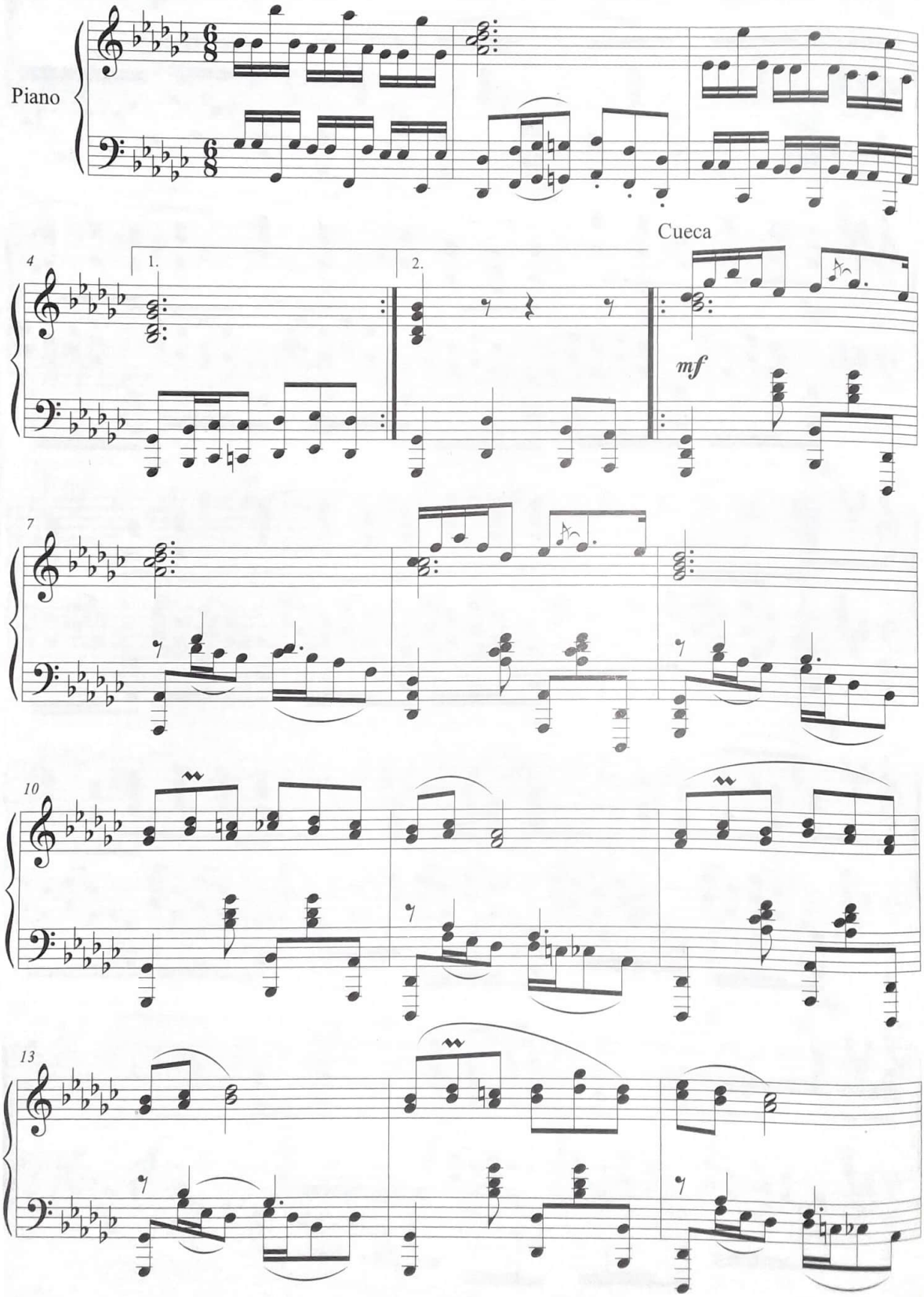
Carcajadas

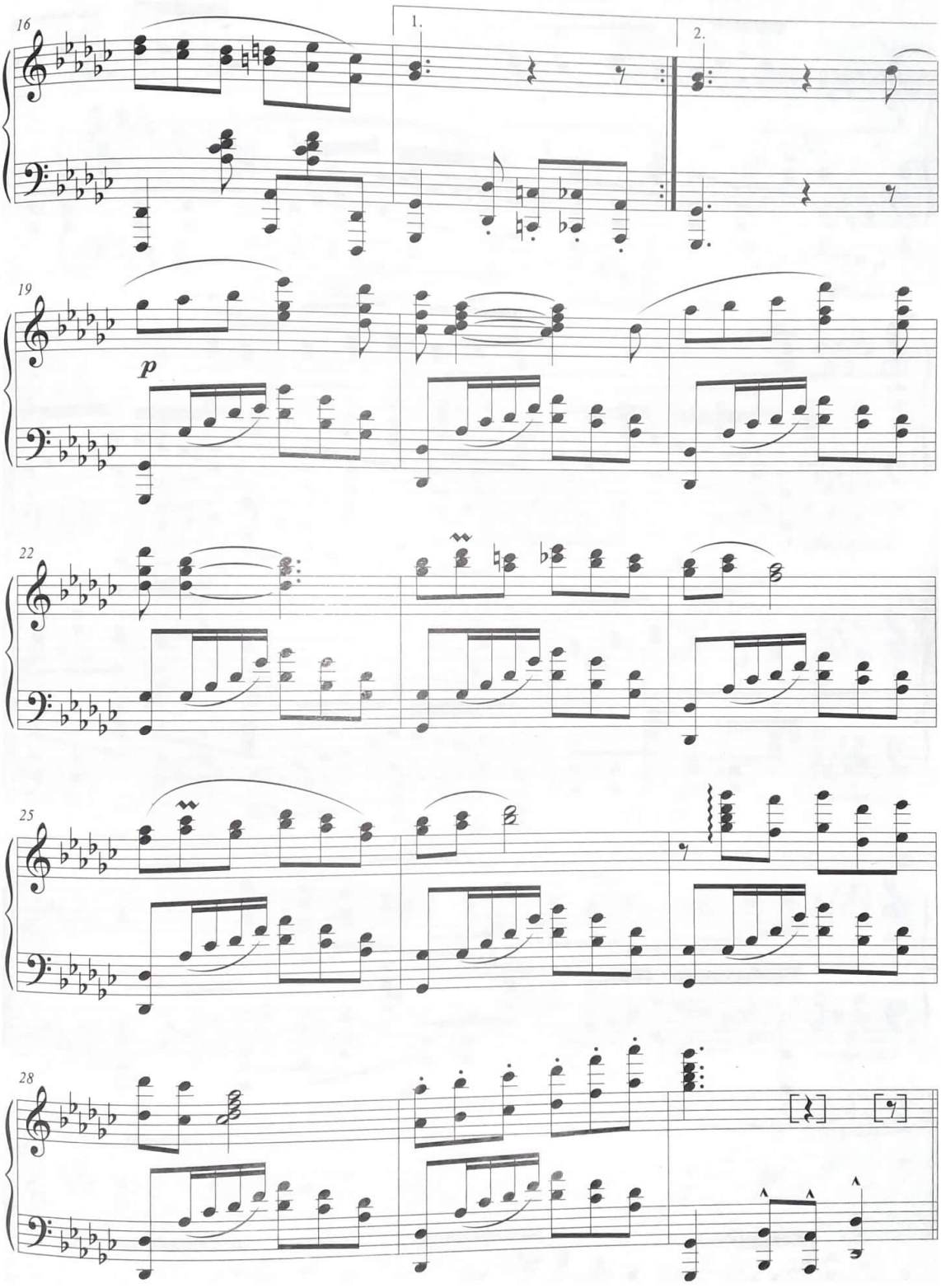
Cueca No.21

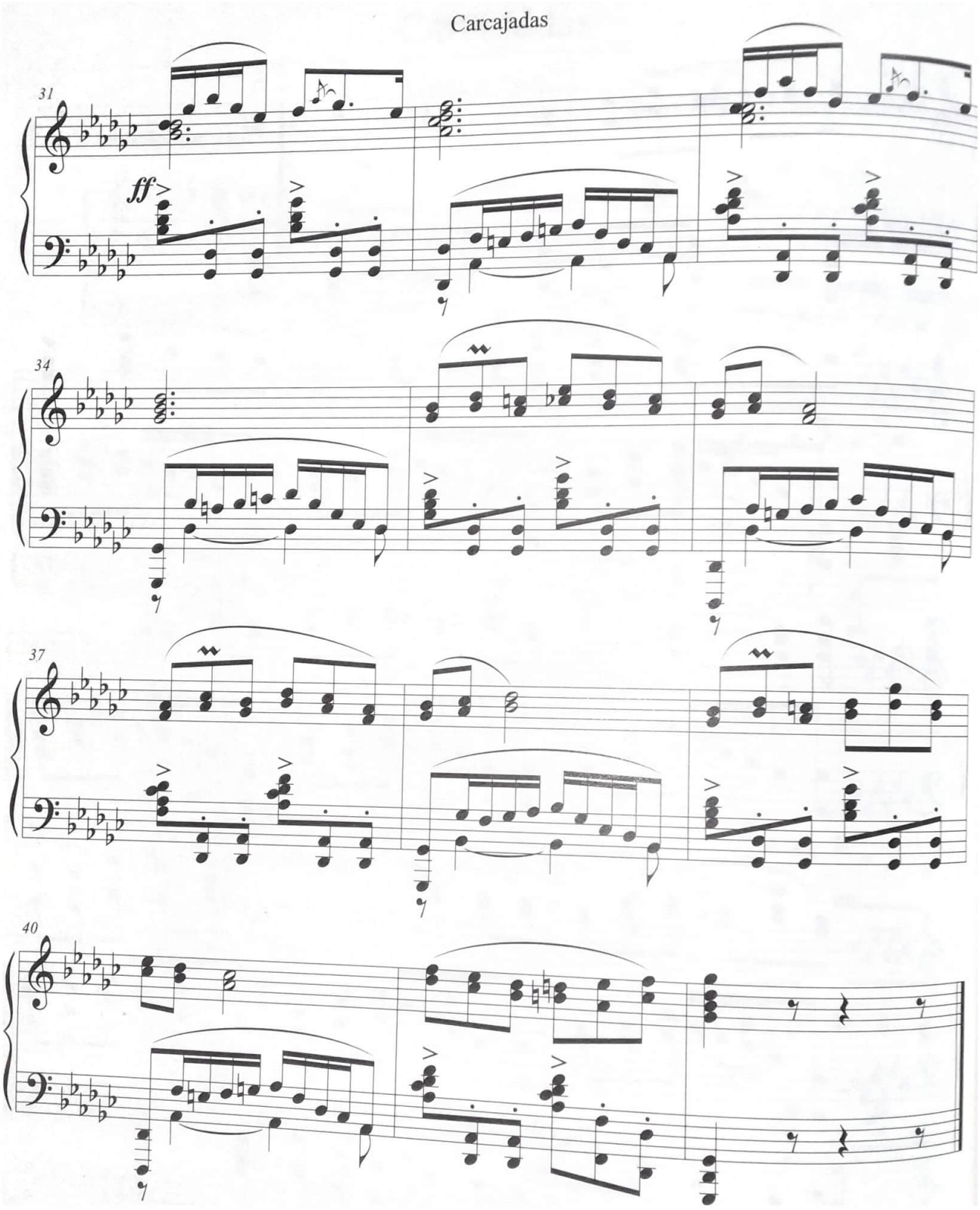
Miguel Ángel Valda Paredes

Introducción (♪ = 200)

Piano




16
1.
2.
19
p
22
25
28

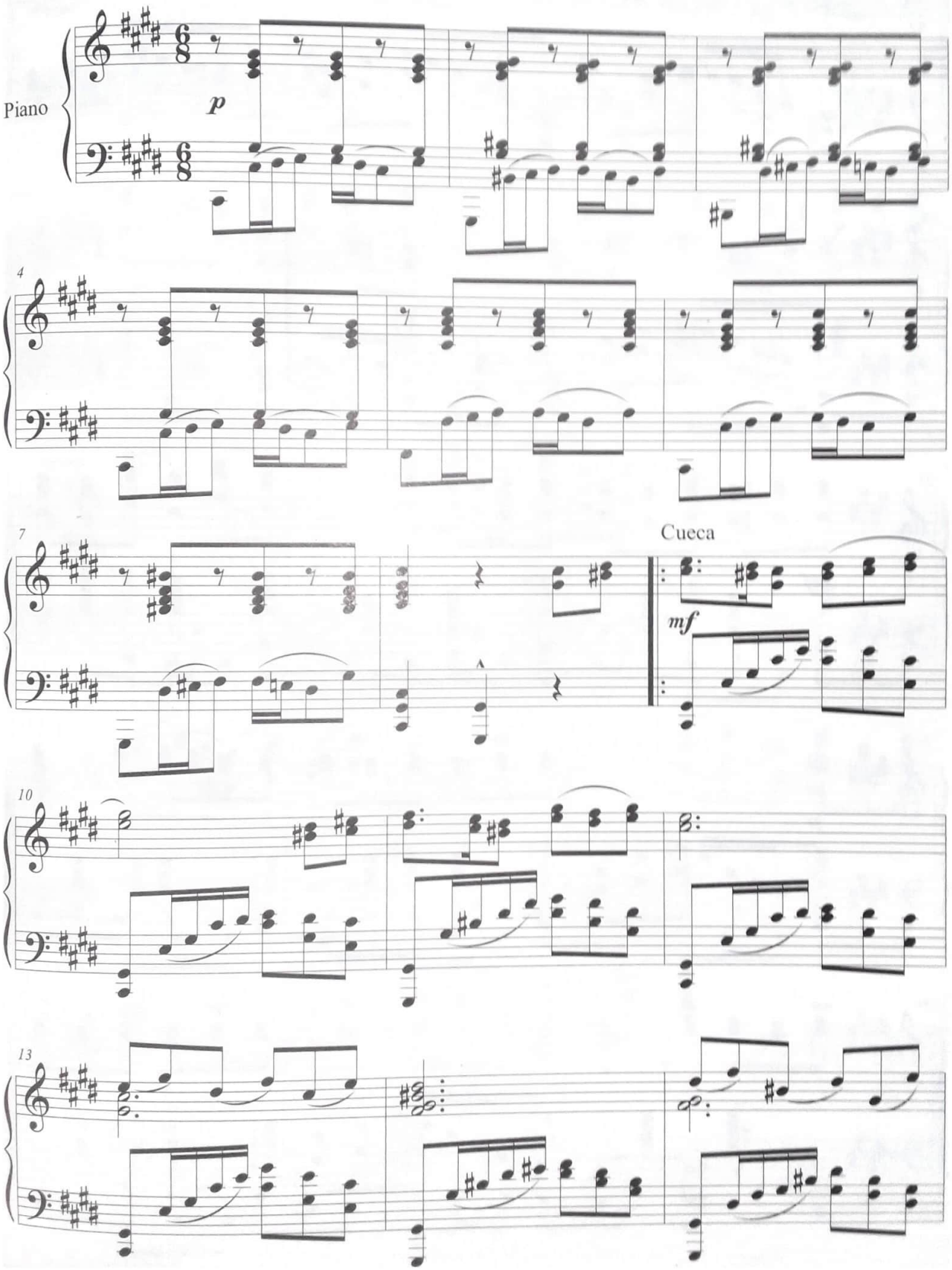

Carcajadas
31
ff
34
37
40

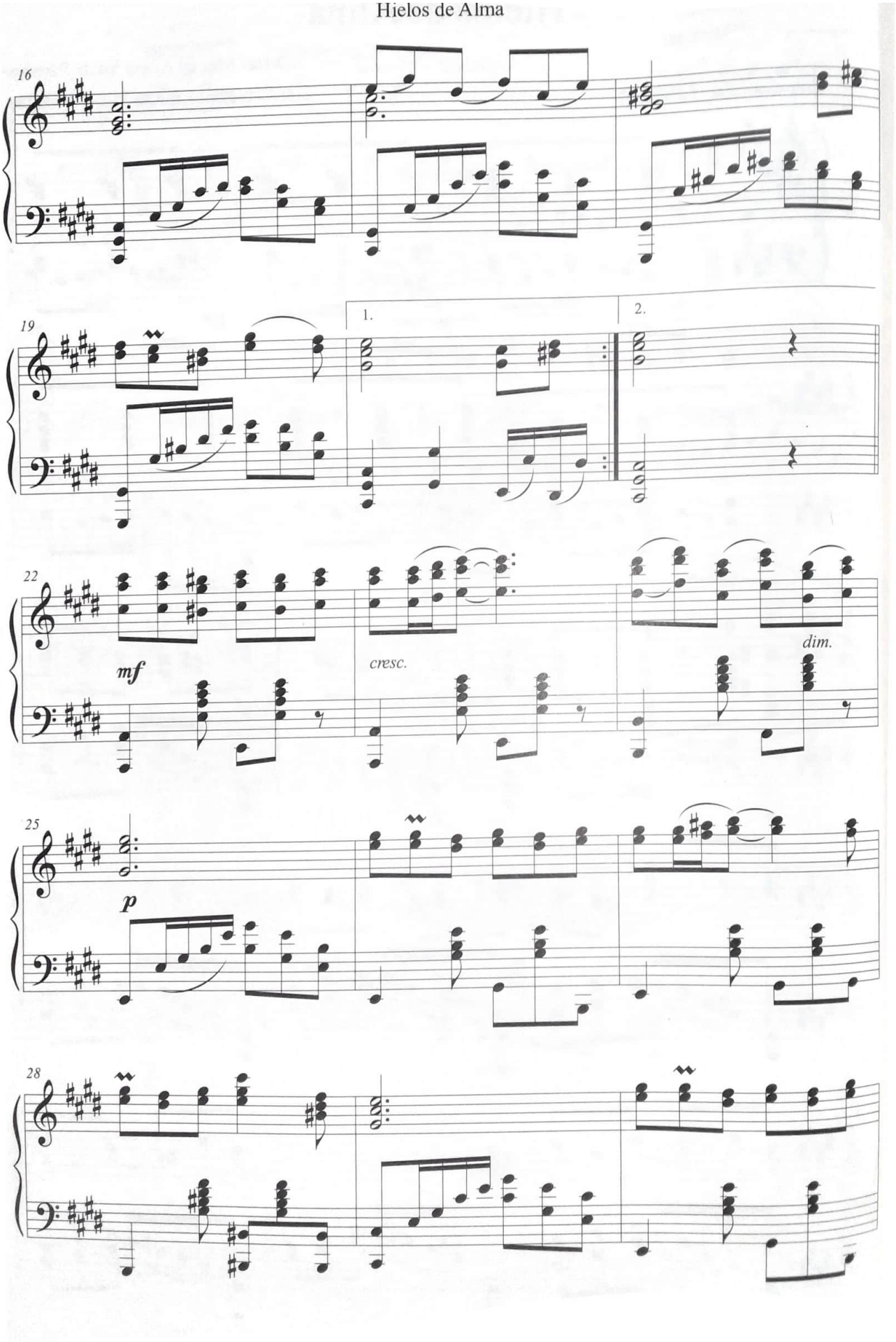
Hielos de Alma

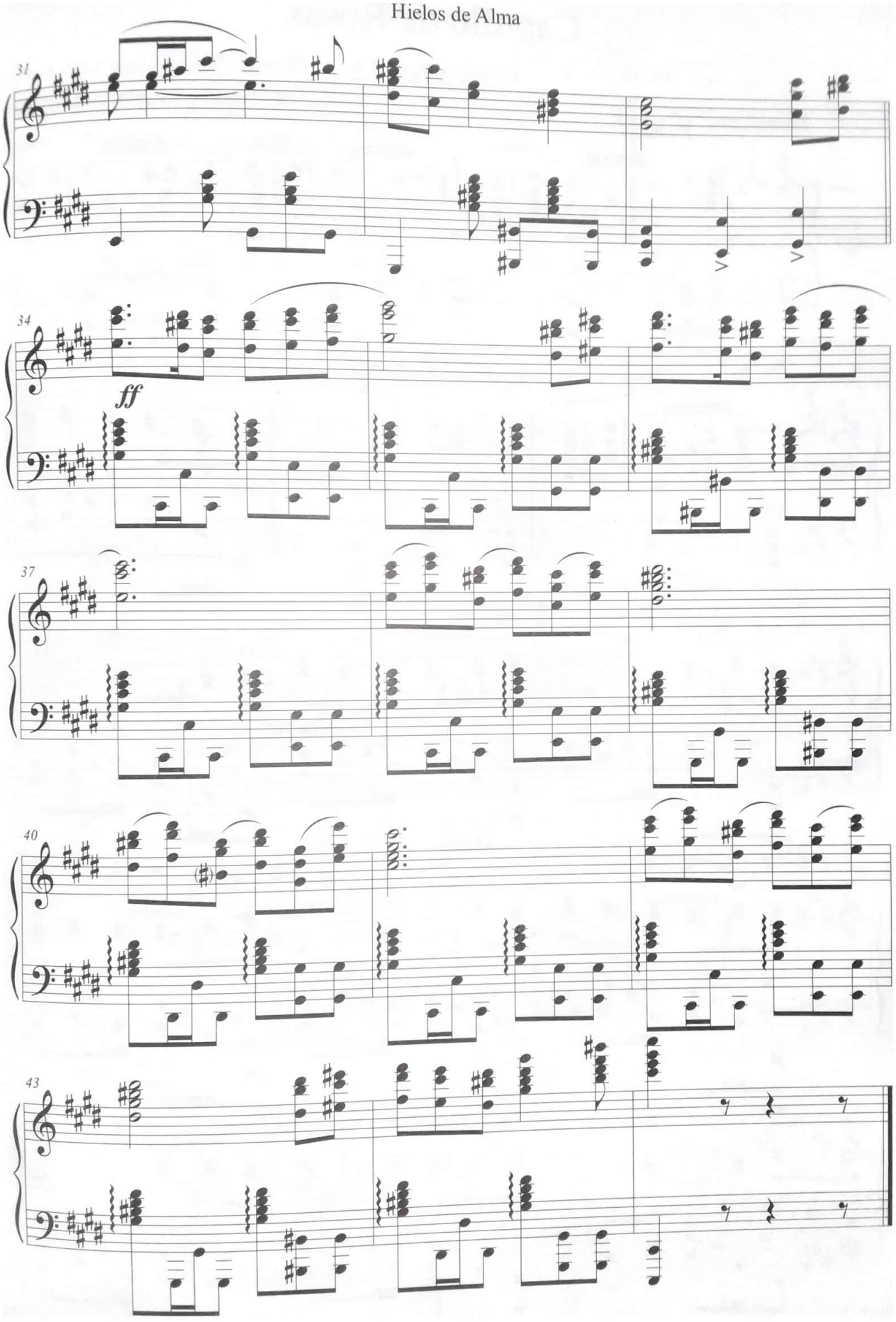
Cueca No.22

Miguel Ángel Valda Paredes

Introducción (♪ = 168)




16
19
1.
2.
22
mf
cresc.
dim.
25
p
28

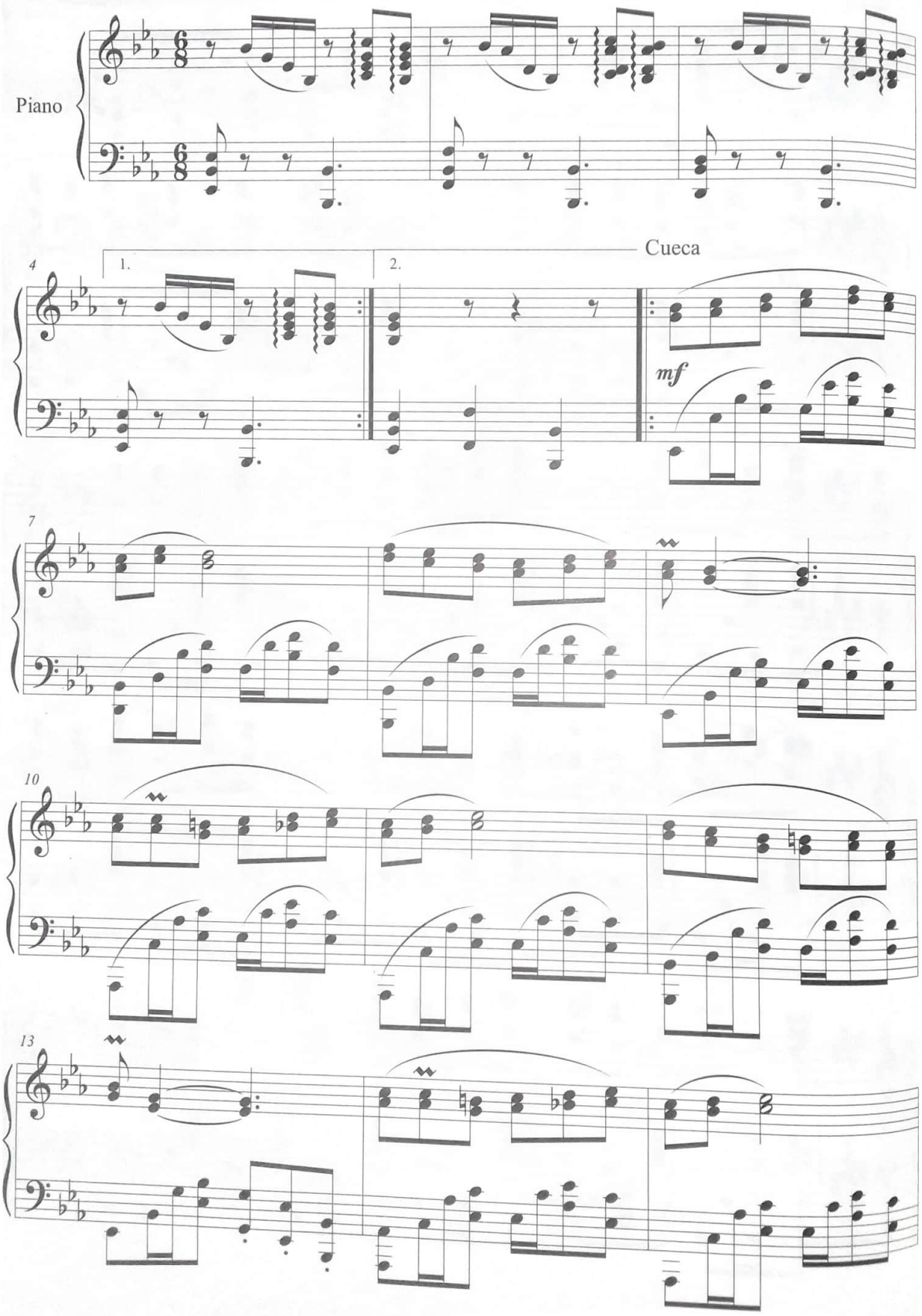

31
34
ff
37
40
43

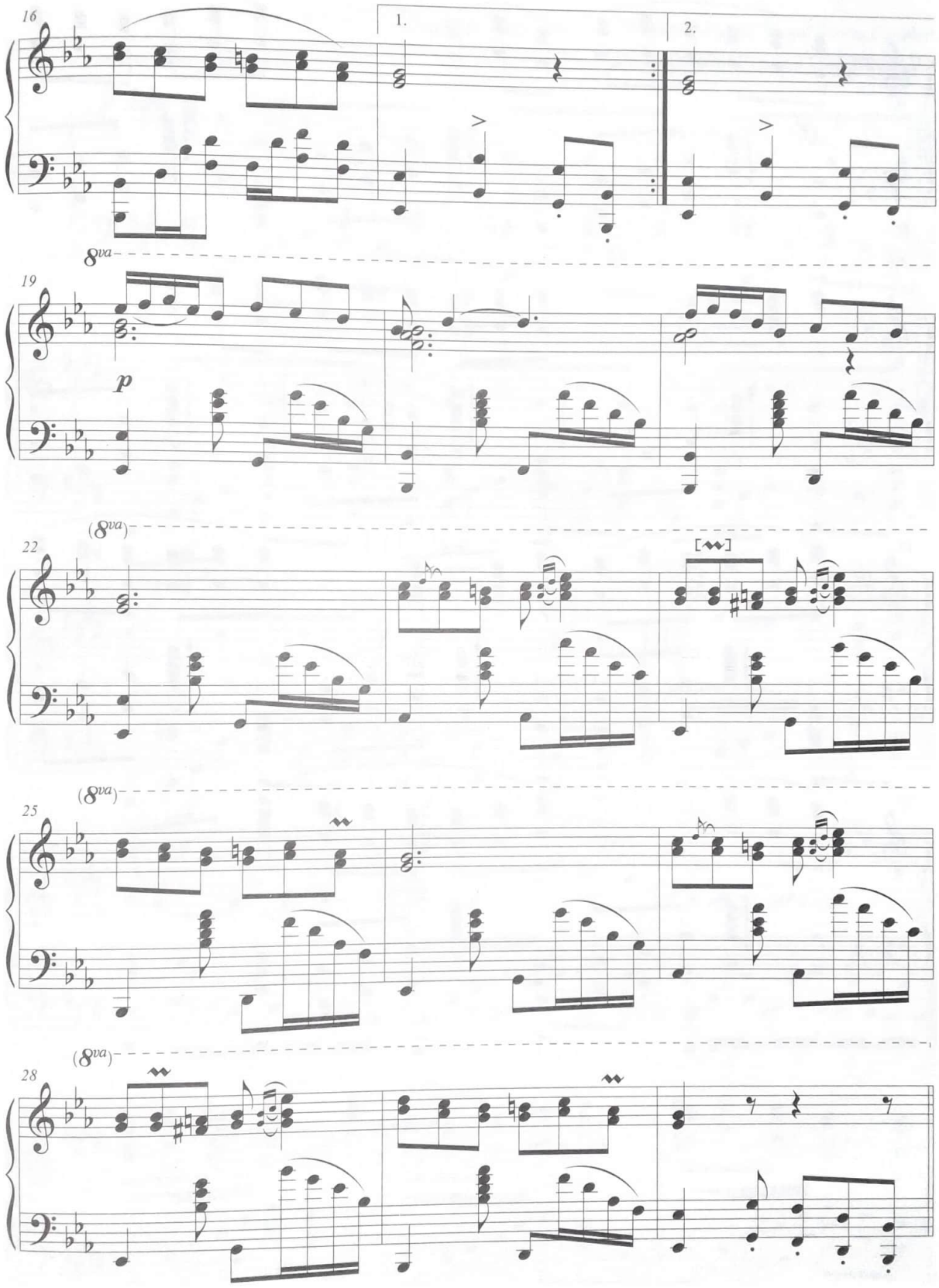
Capullo de Rosas

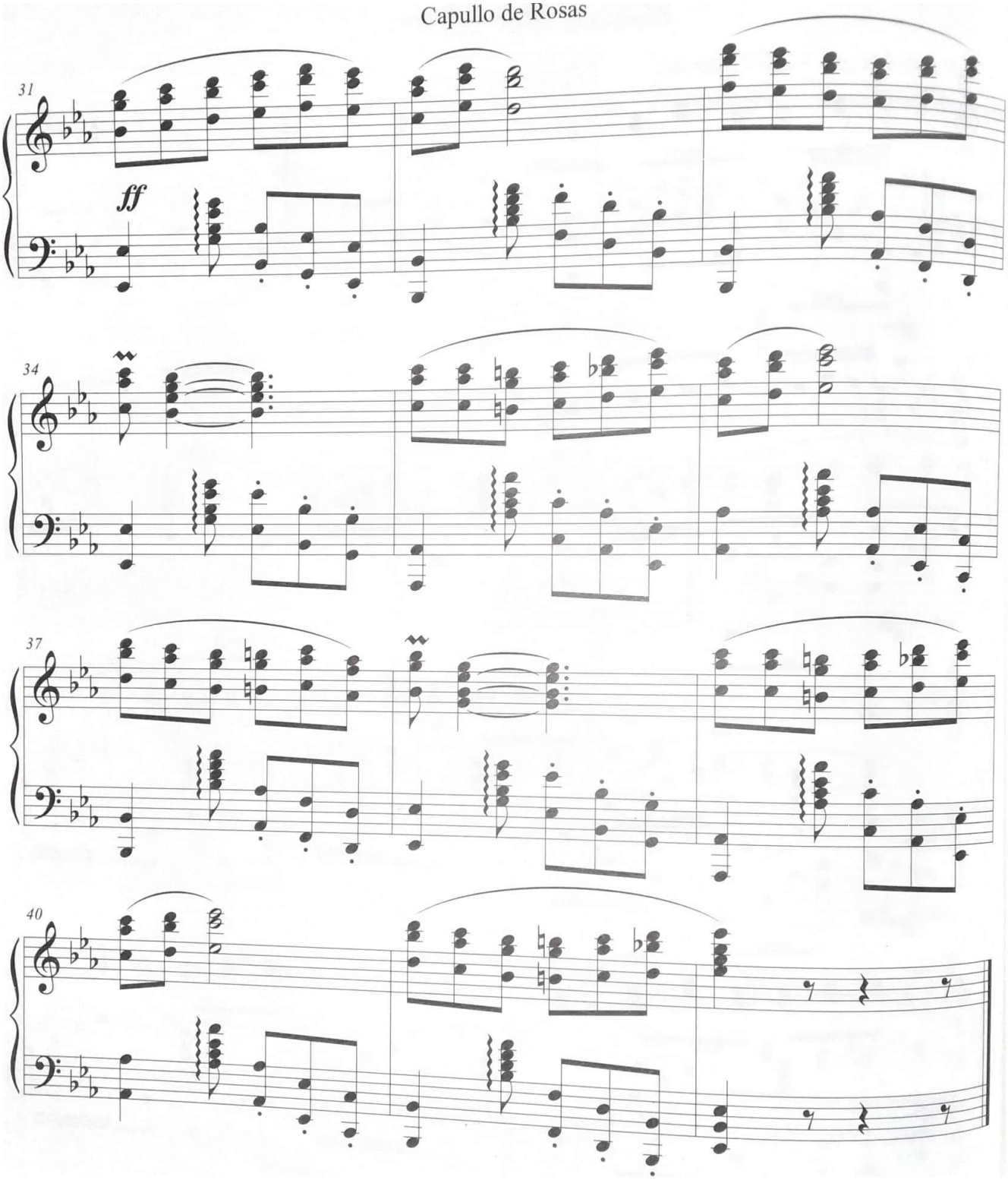
Cueca No.23

Música: Miguel Ángel Valda Paredes
Transcripción: Ernesto Flores Meruvia

Introducción (♪ = 208)




16
1.
2.
8va
19
p
(8va)
22
[~]
(8va)
25
(8va)
28

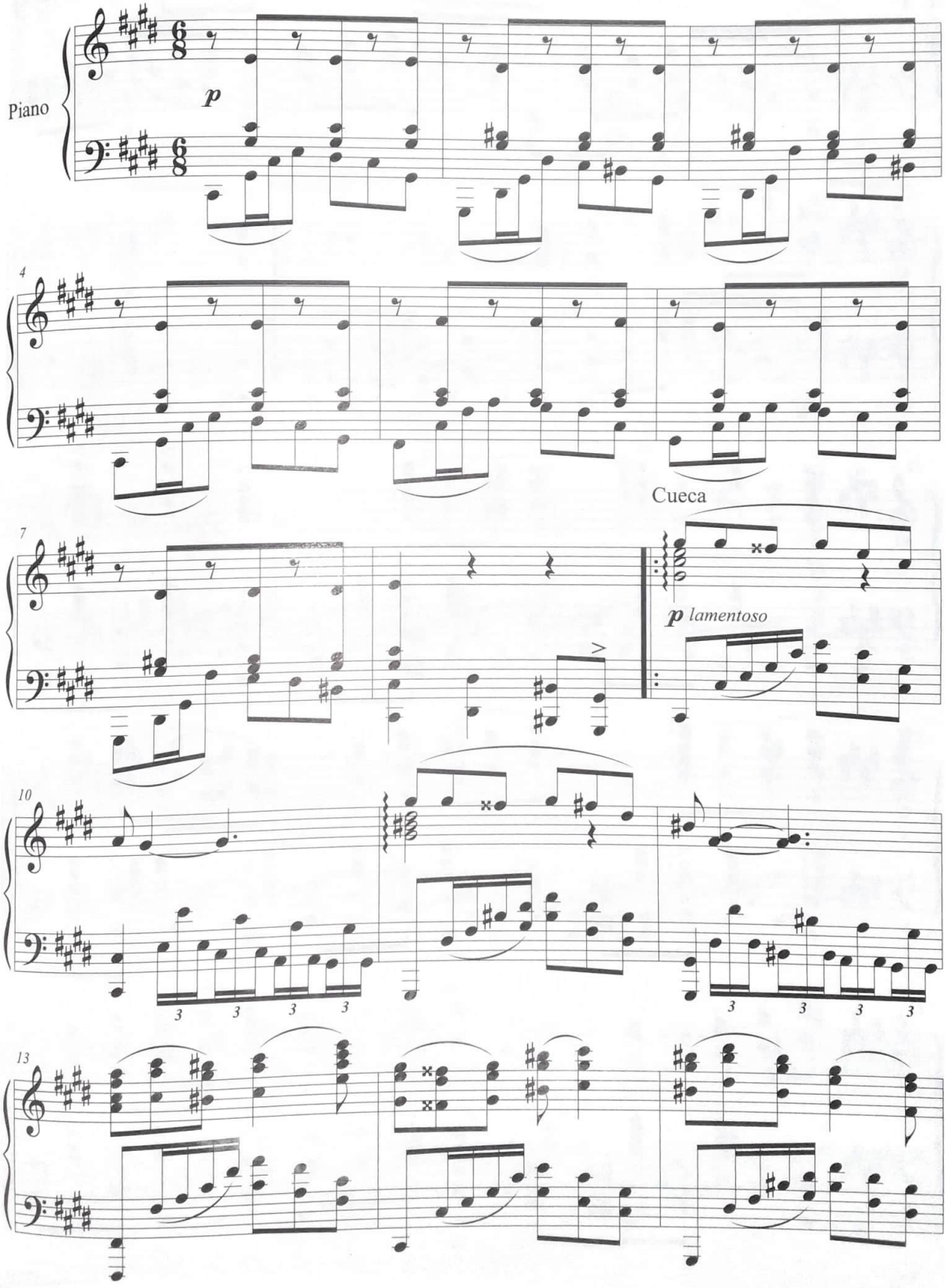

31
ff
34
37
40

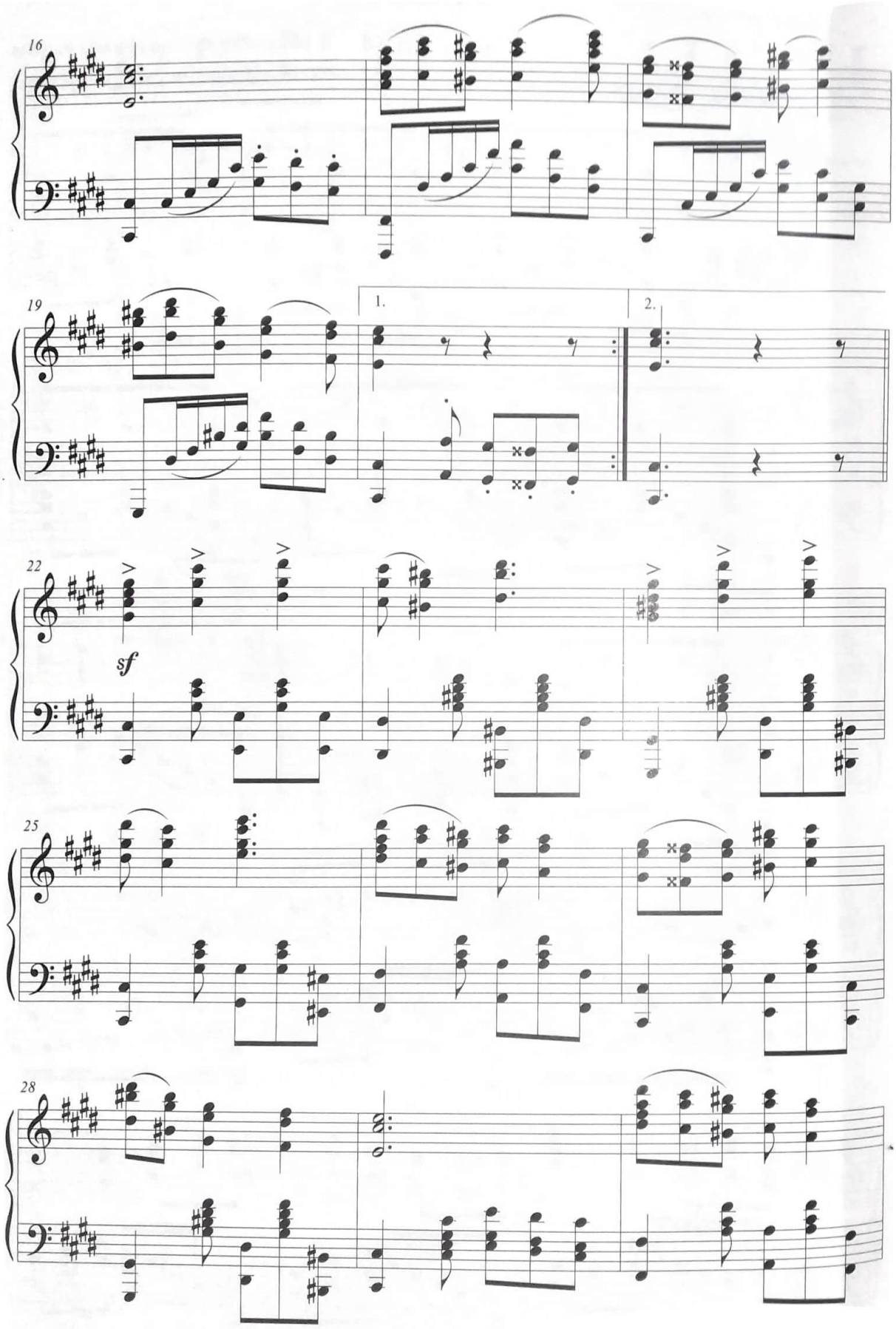
Julián

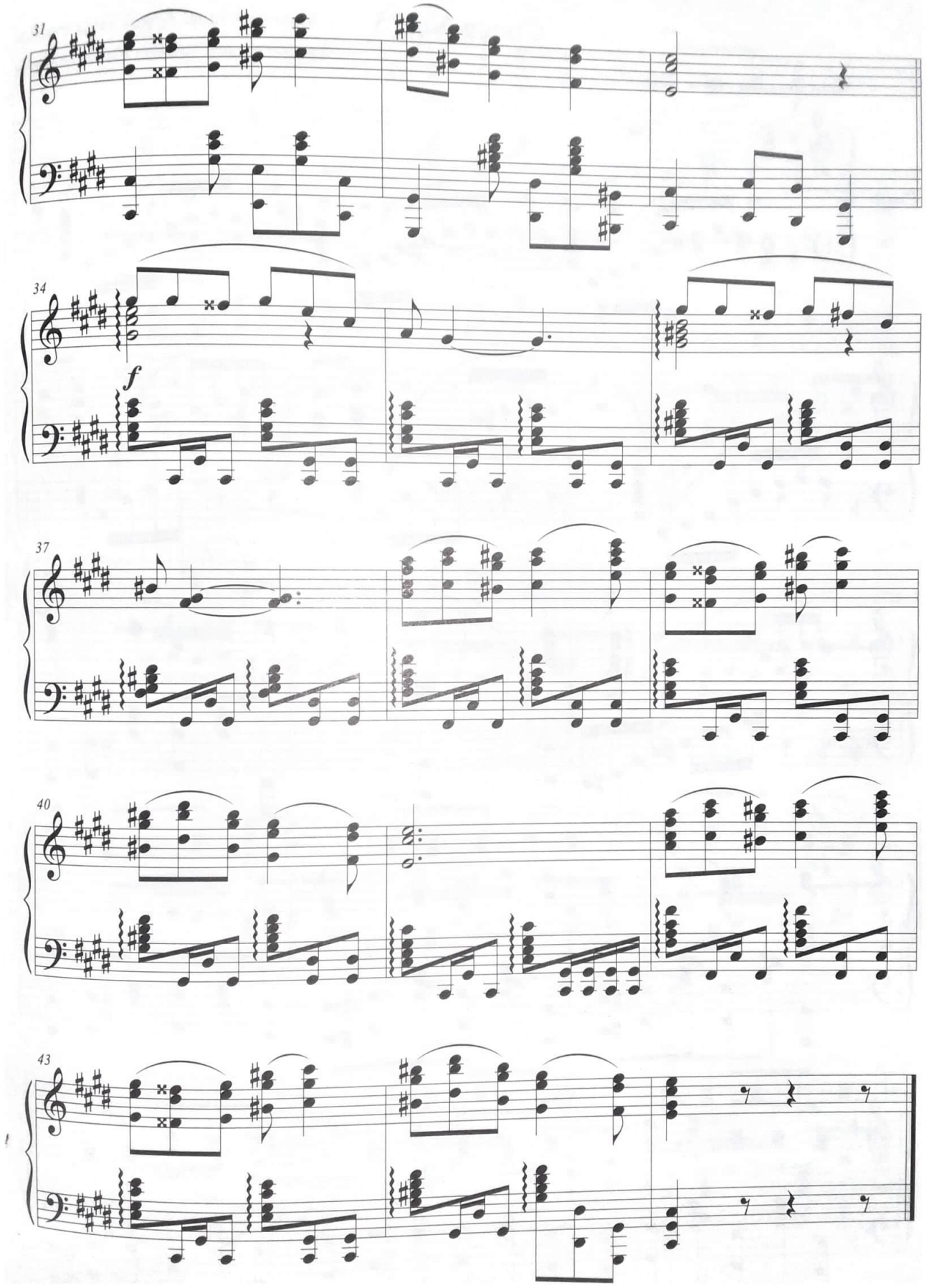
Cueca No.24

Música: Miguel Ángel Valda Paredes

Transcripción: Ernesto Flores Meruvia



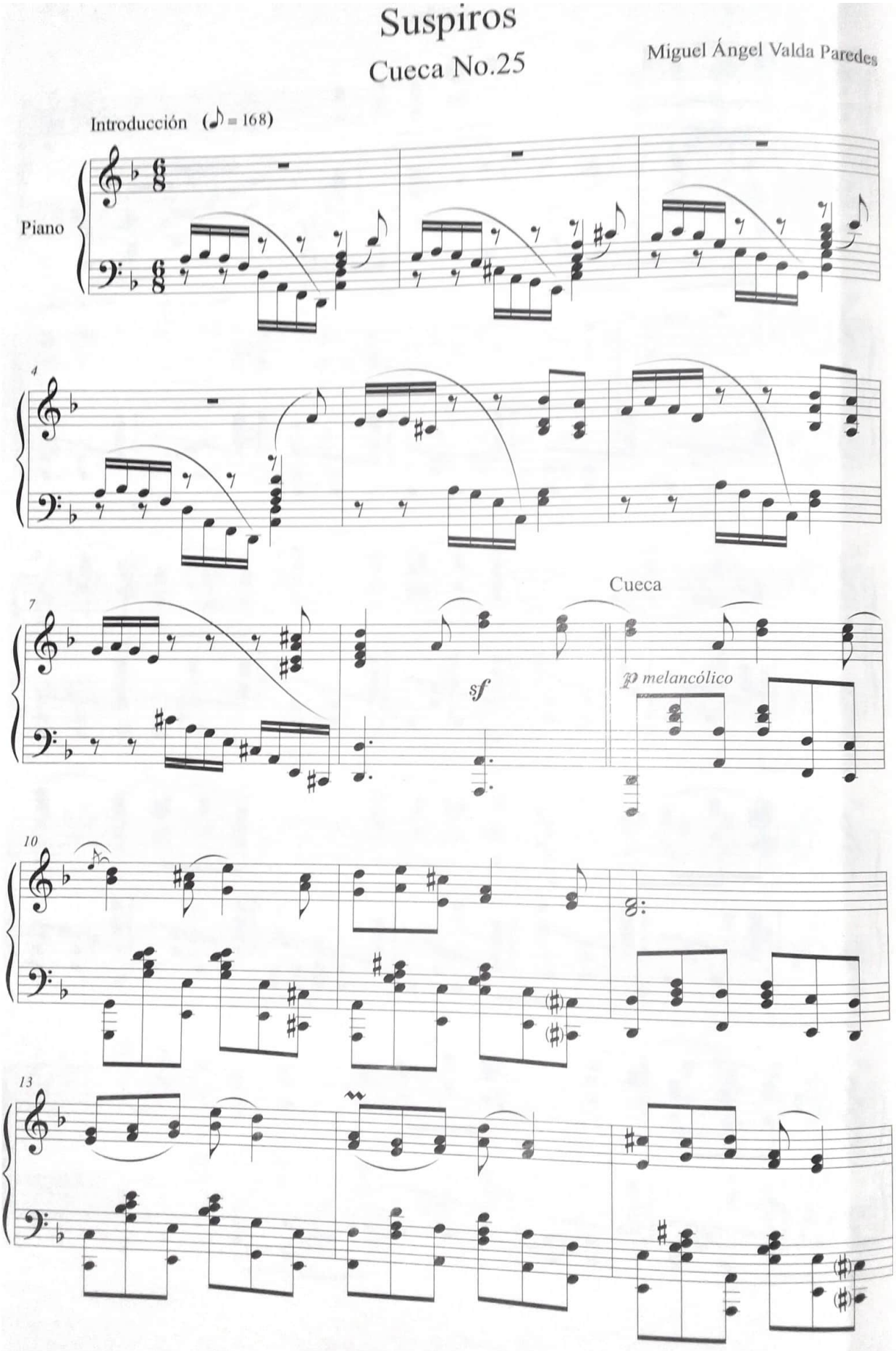

16
19
1.
2.
22
sf
25
28

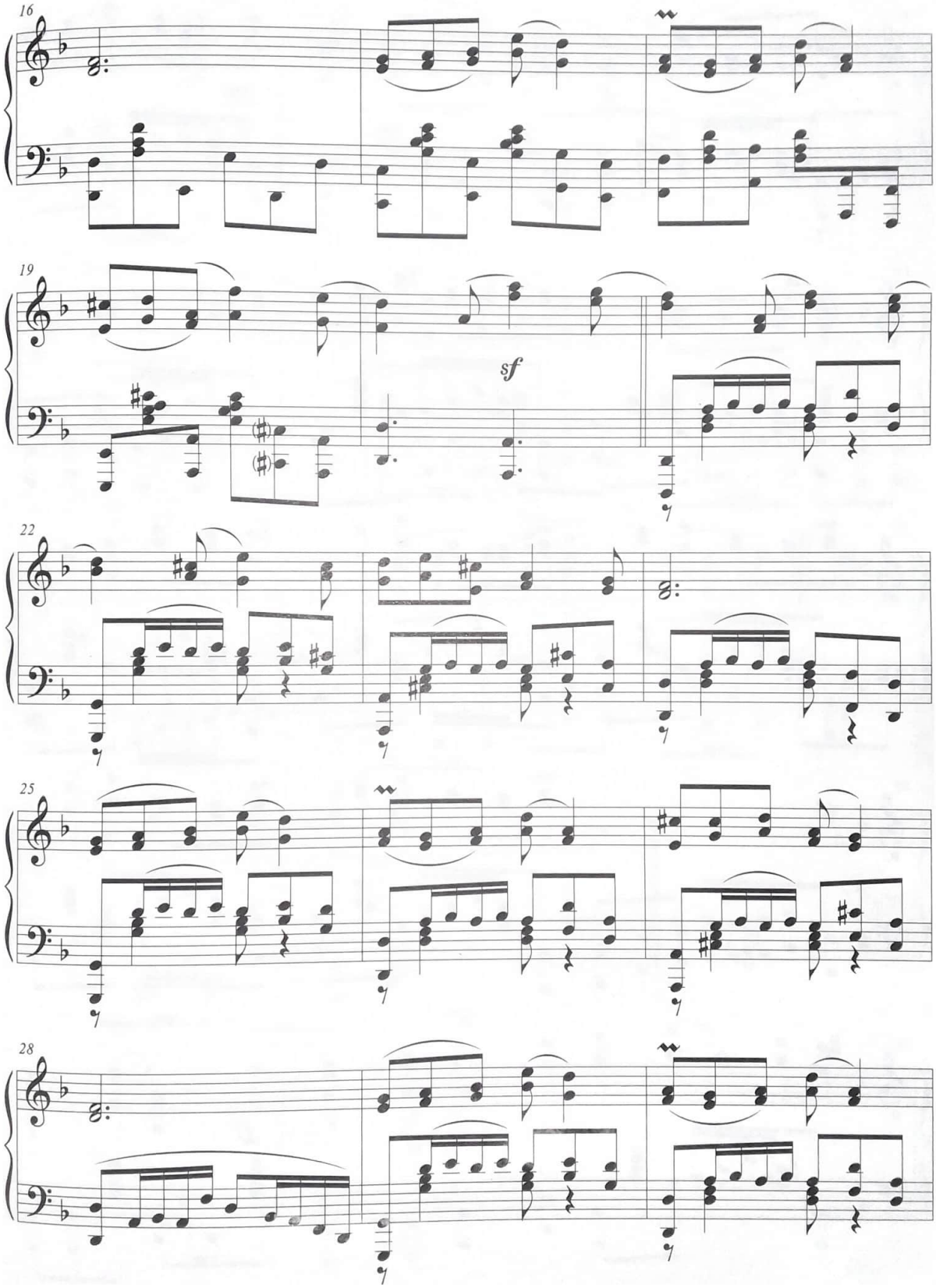

31
34
f
37
40
43

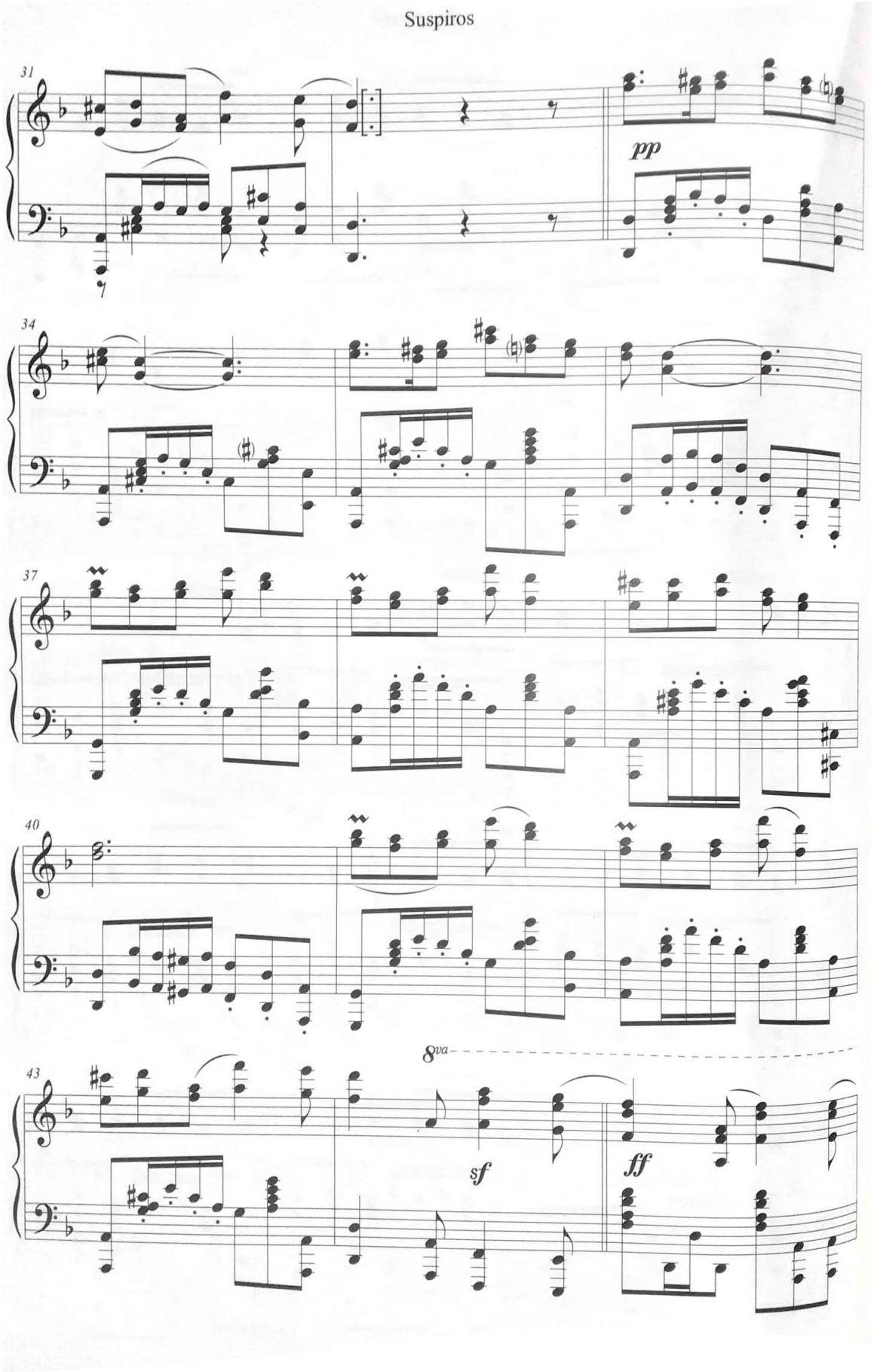
Suspiros

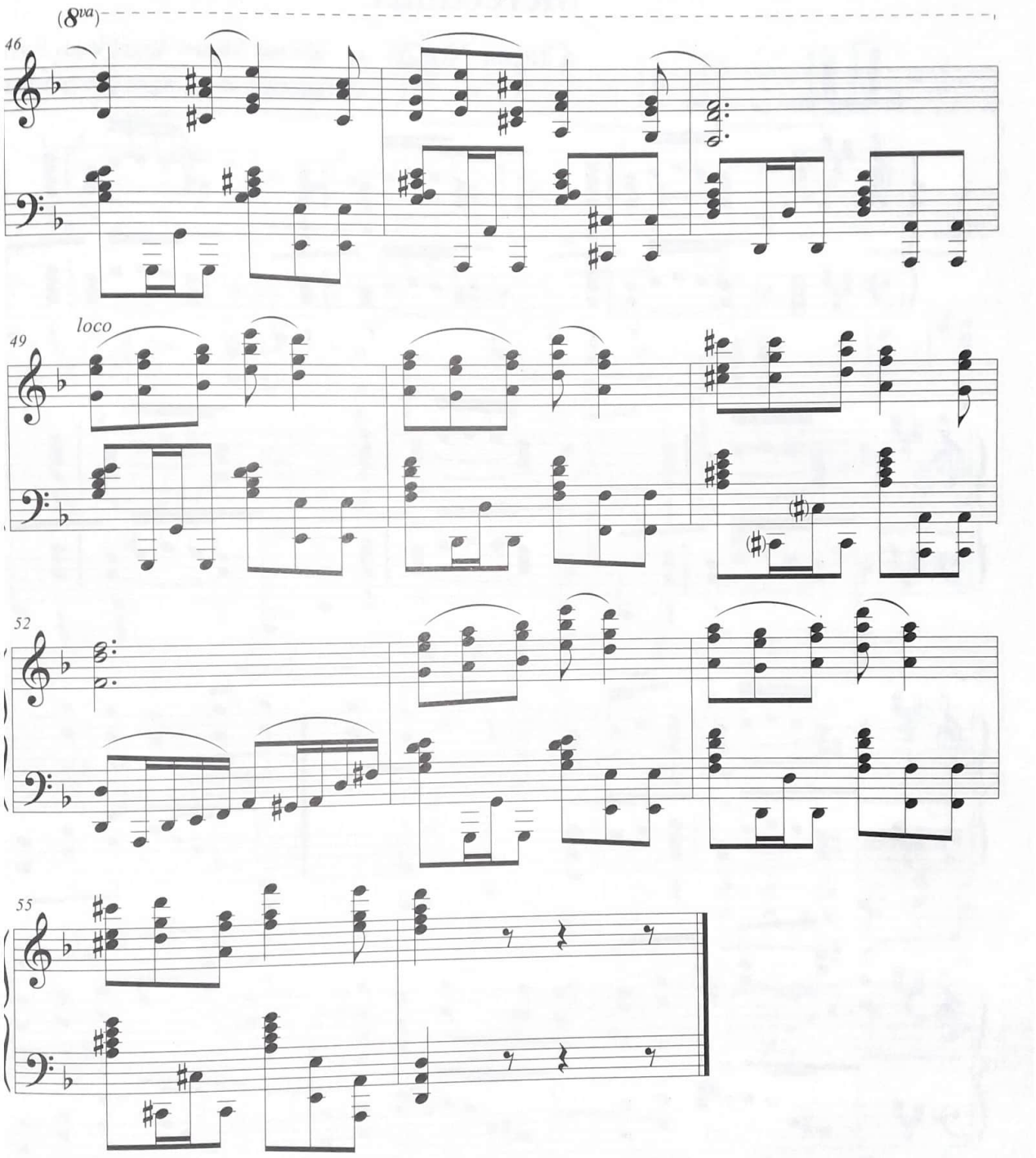
Cueca No.25

Miguel Ángel Valda Paredes




16
19
sf
22
25
28

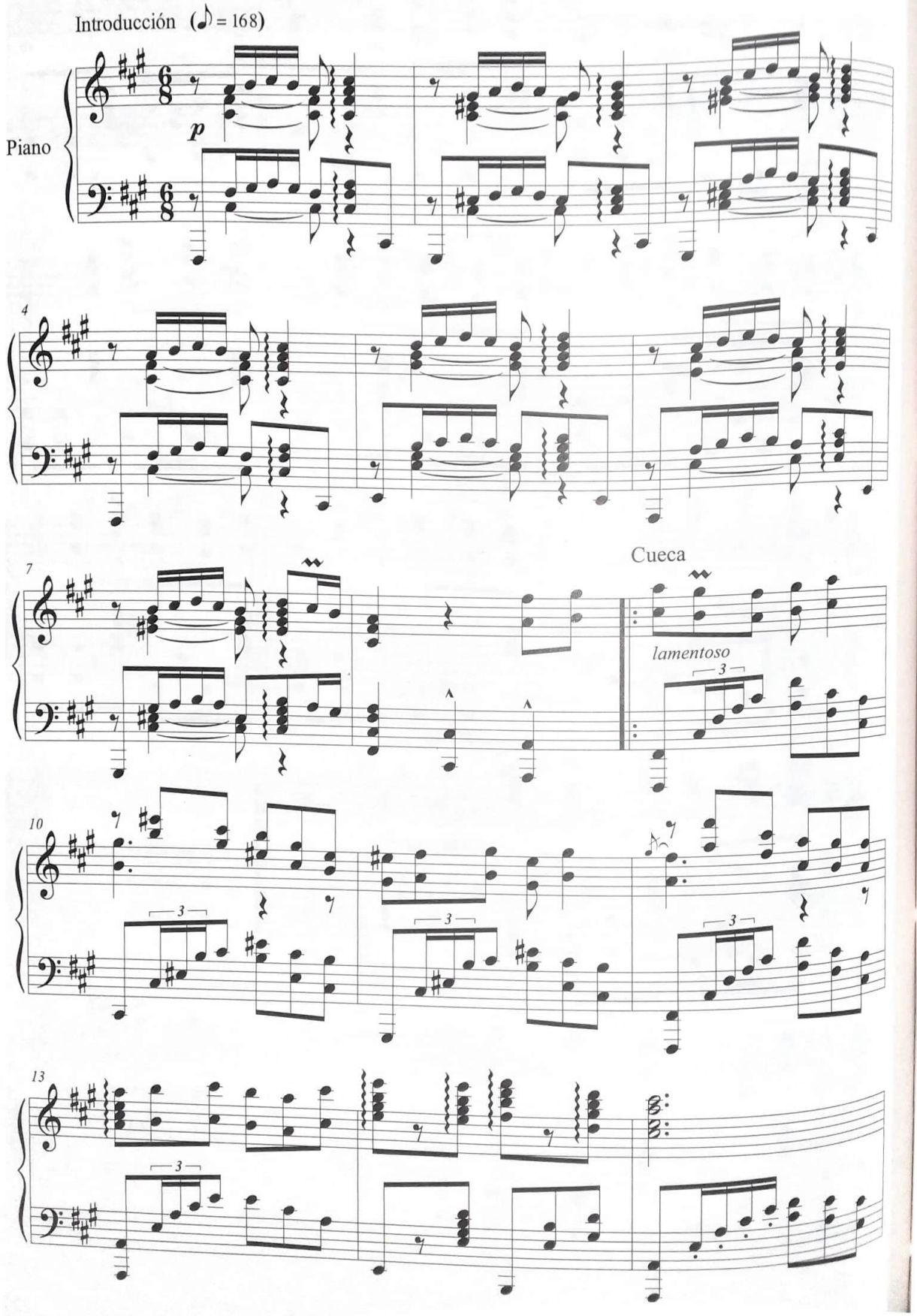

31
pp
34
37
40
8va
43
sf
ff

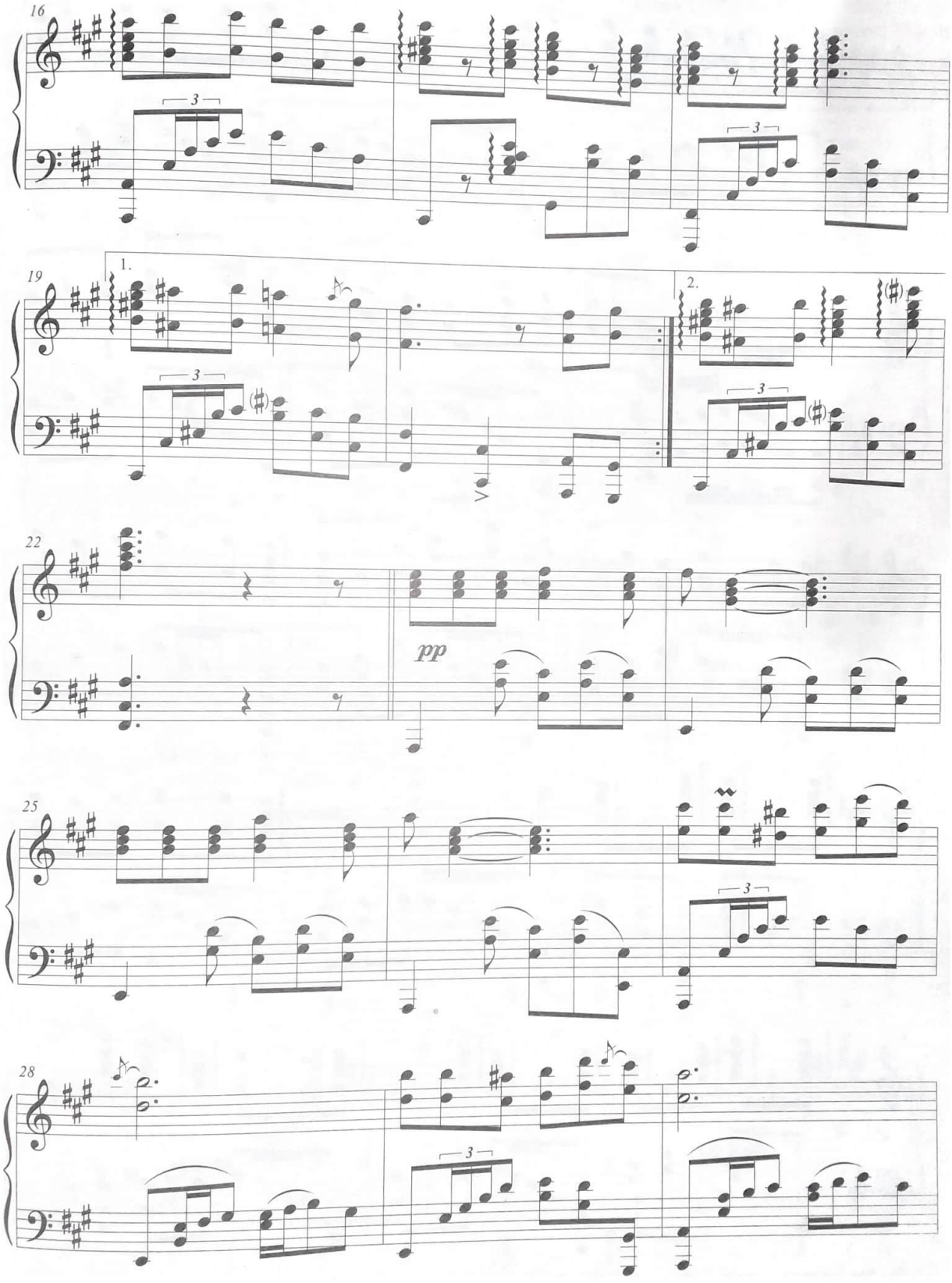

(8va)
46
loco
49
52
55

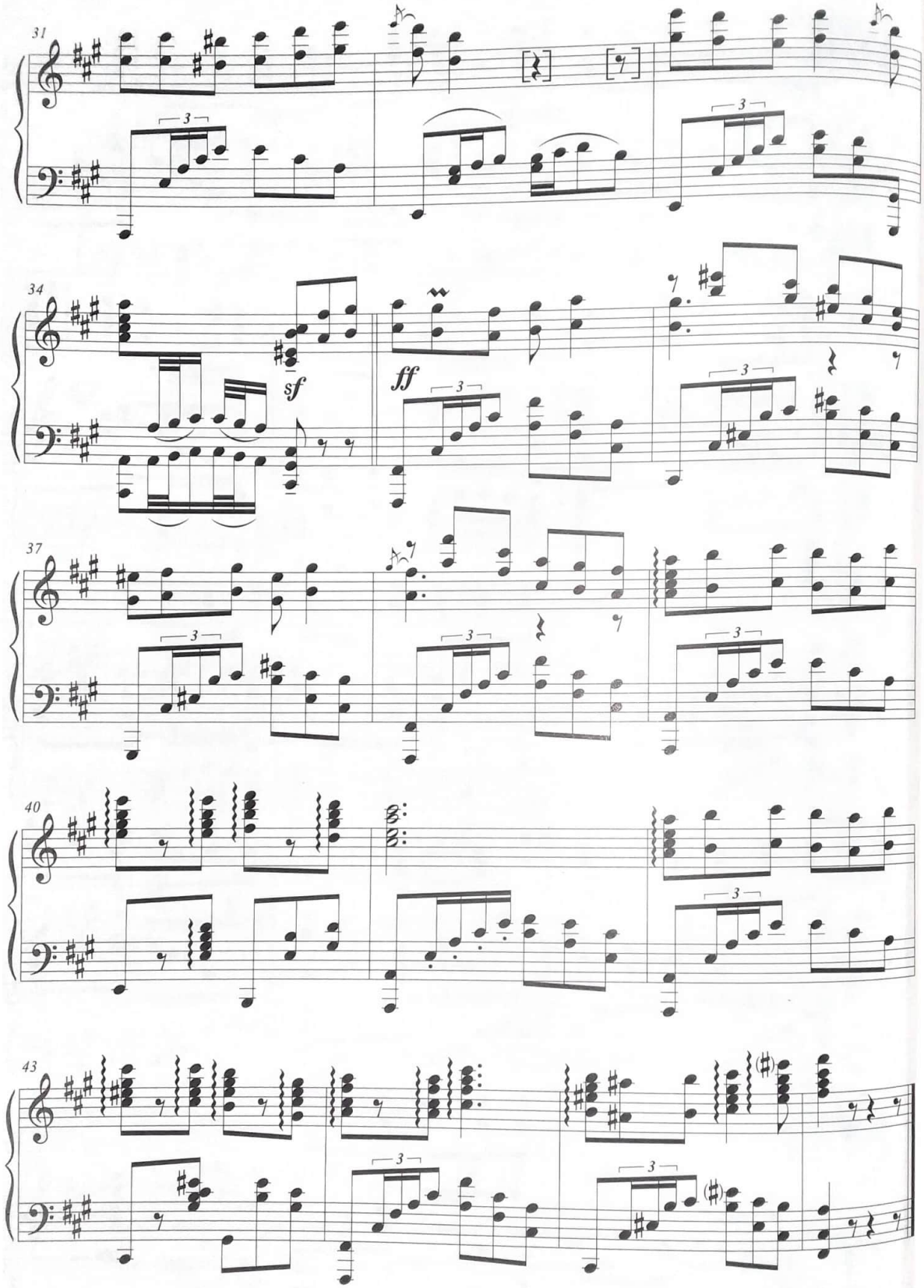
Merceditas

Cueca No.26

Miguel Ángel Valda Paredes




16
19
1.
2.
22
pp
25
28



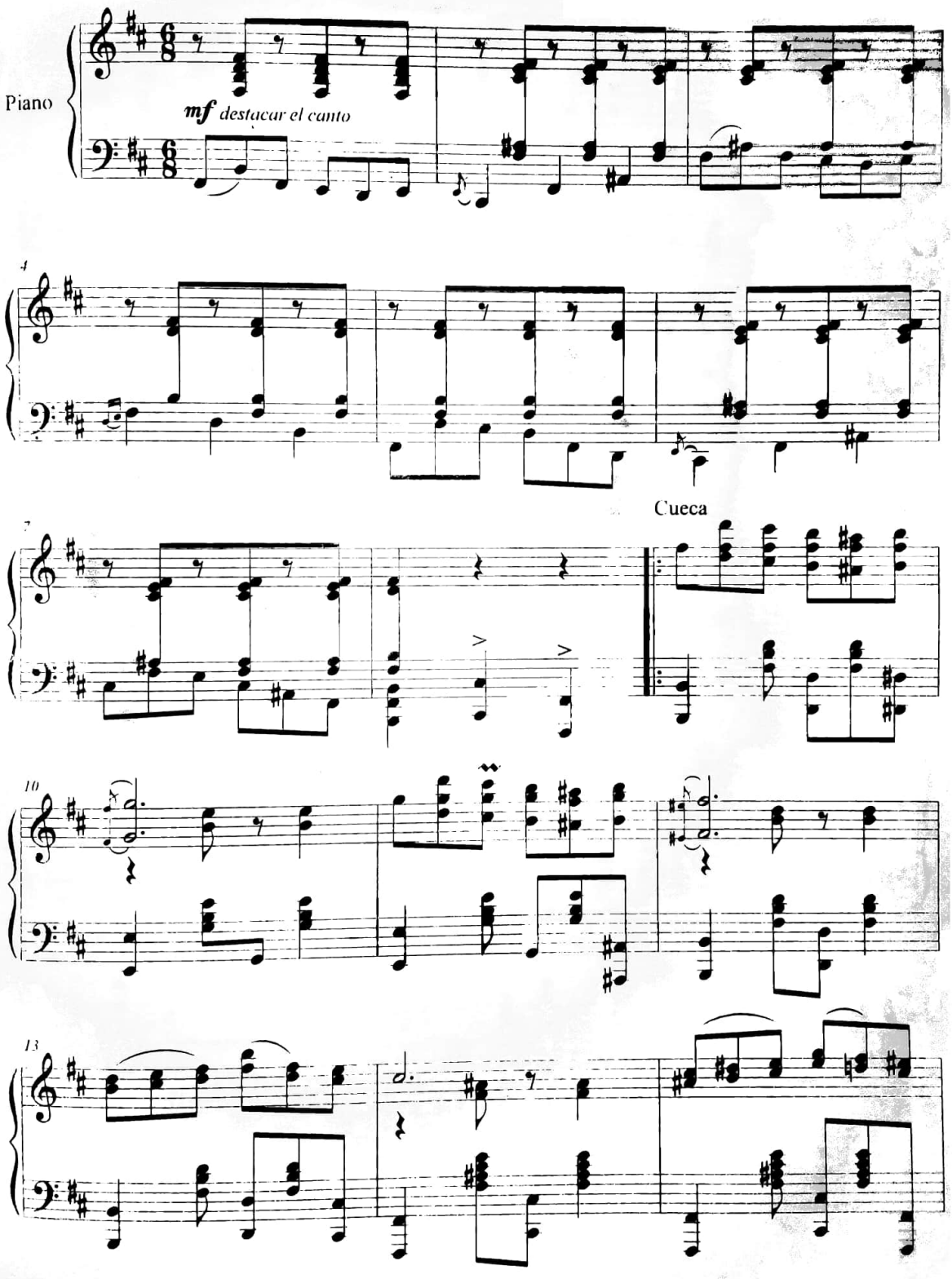
1. En los primeros siete compases correspondientes a la mano izquierda de la introducción, a partir de la segunda corchea se han cambiado las negras con puntillo por una equivalencia de negras ligadas a corcheas, para respetar la simetría del compás y facilitar la lectura.

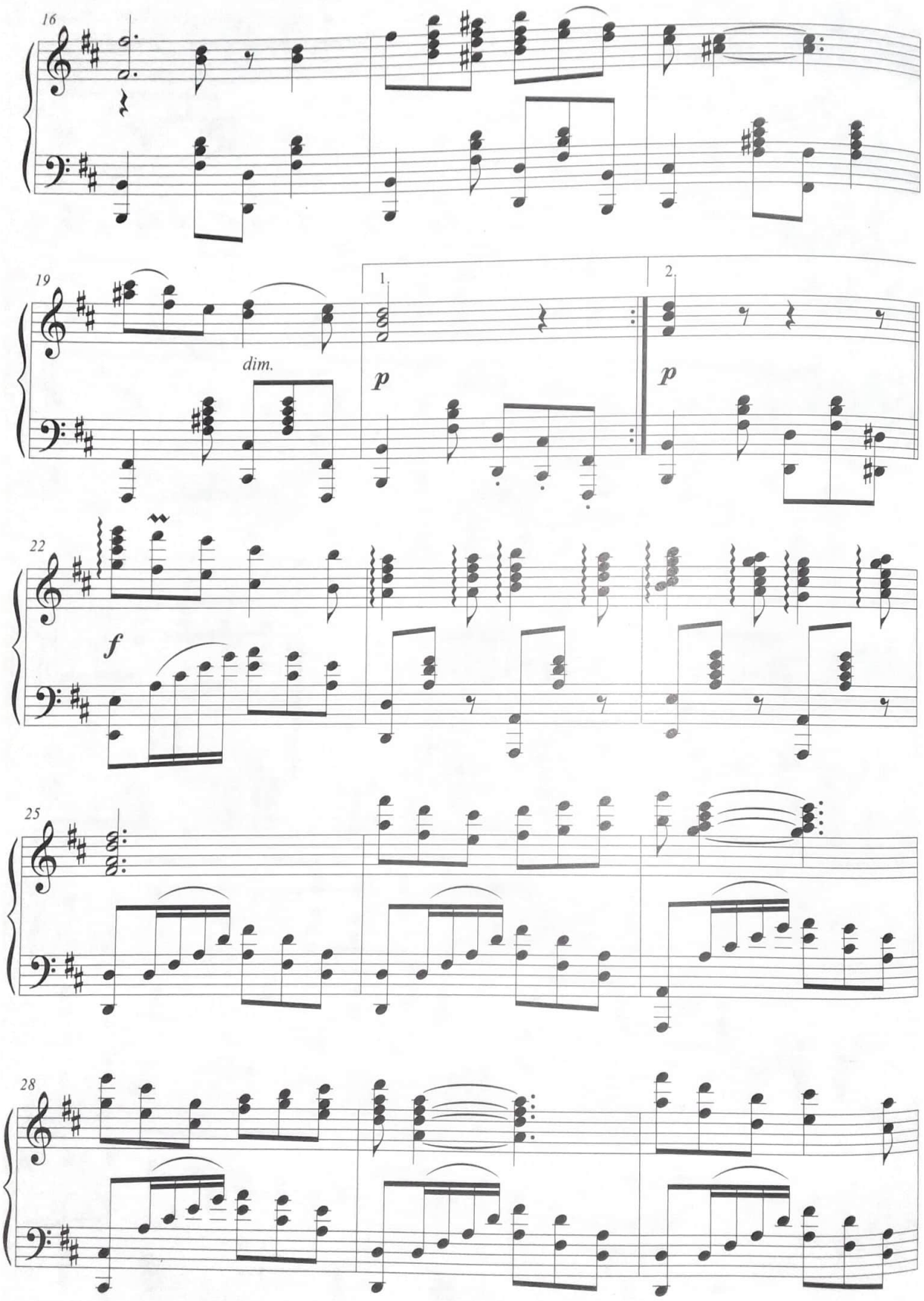
Primavera

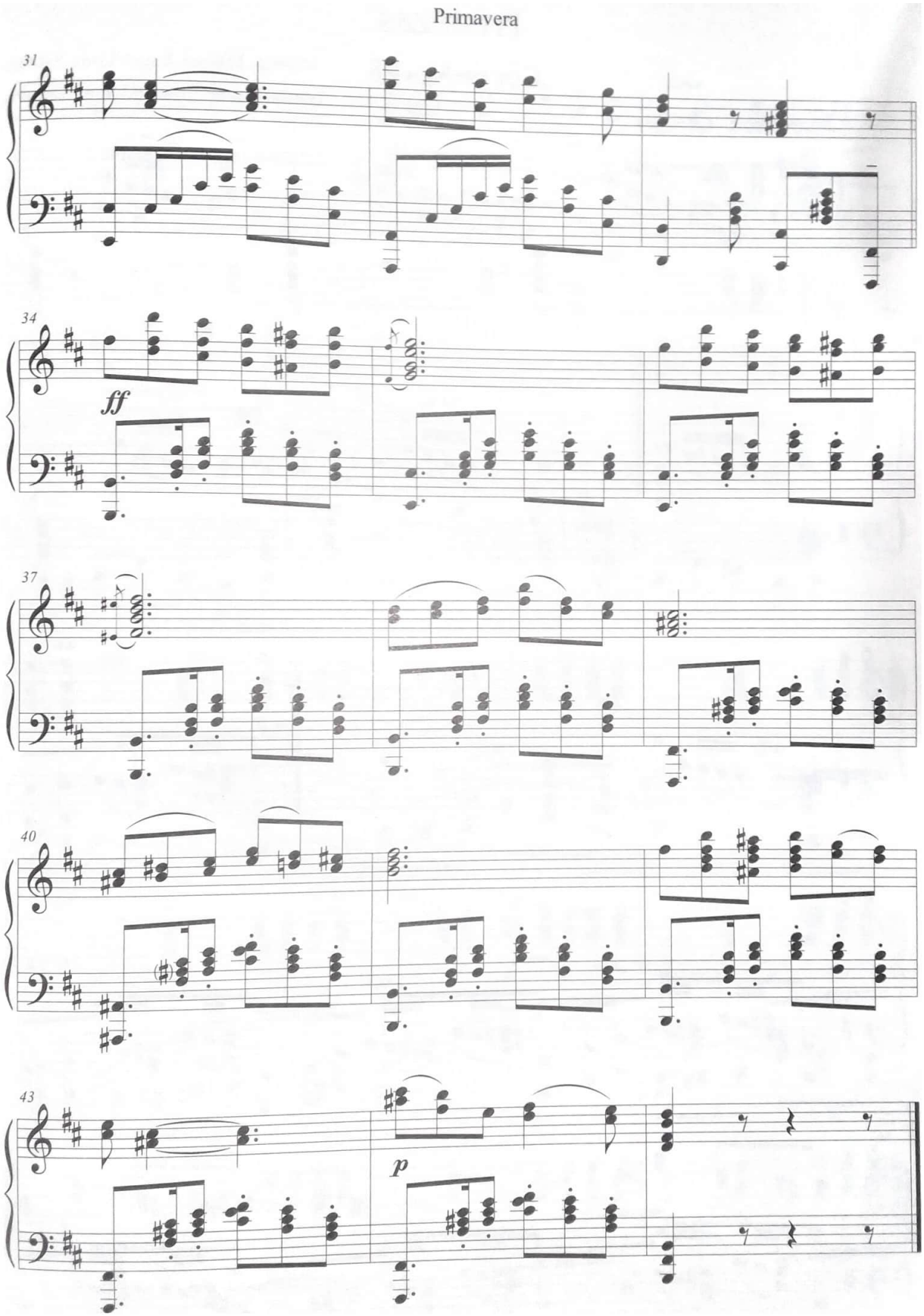
Cueca No.27

Miguel **Ángel** Valda Paredes

Introducción (♪ = 168)



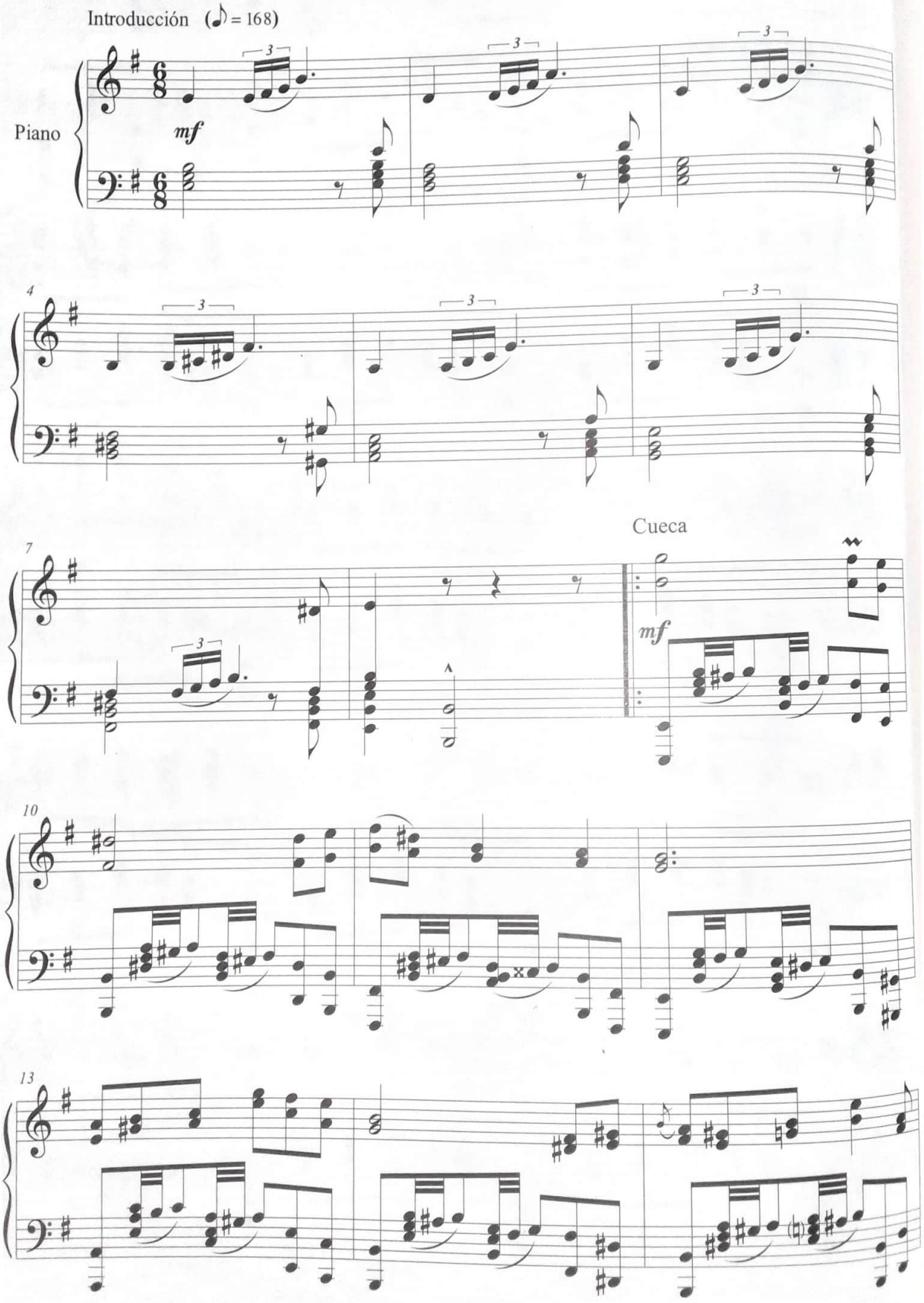

16
19
dim.
1.
2.
p
p
22
f
25
28

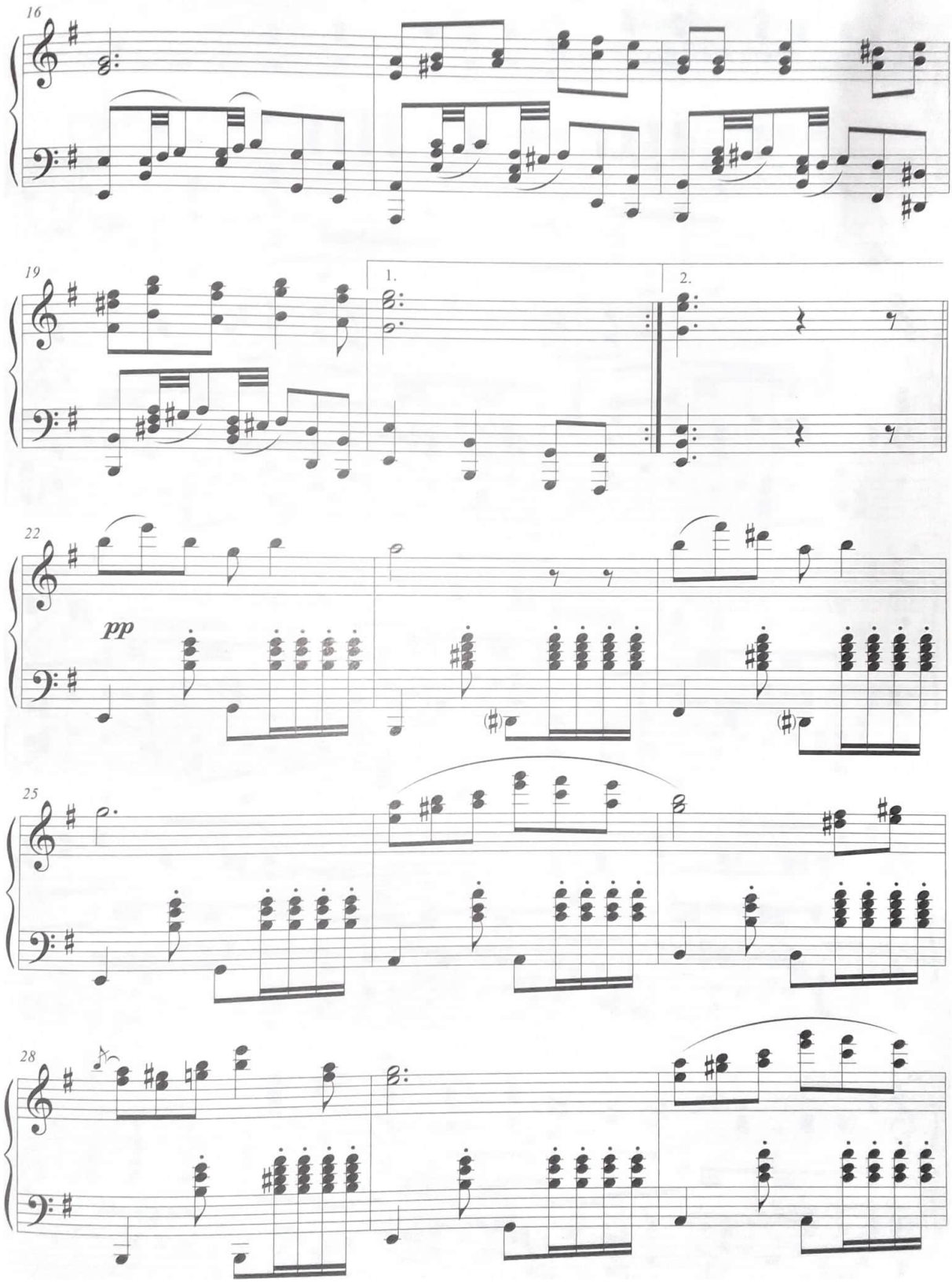

31
34
ff
37
40
43
p

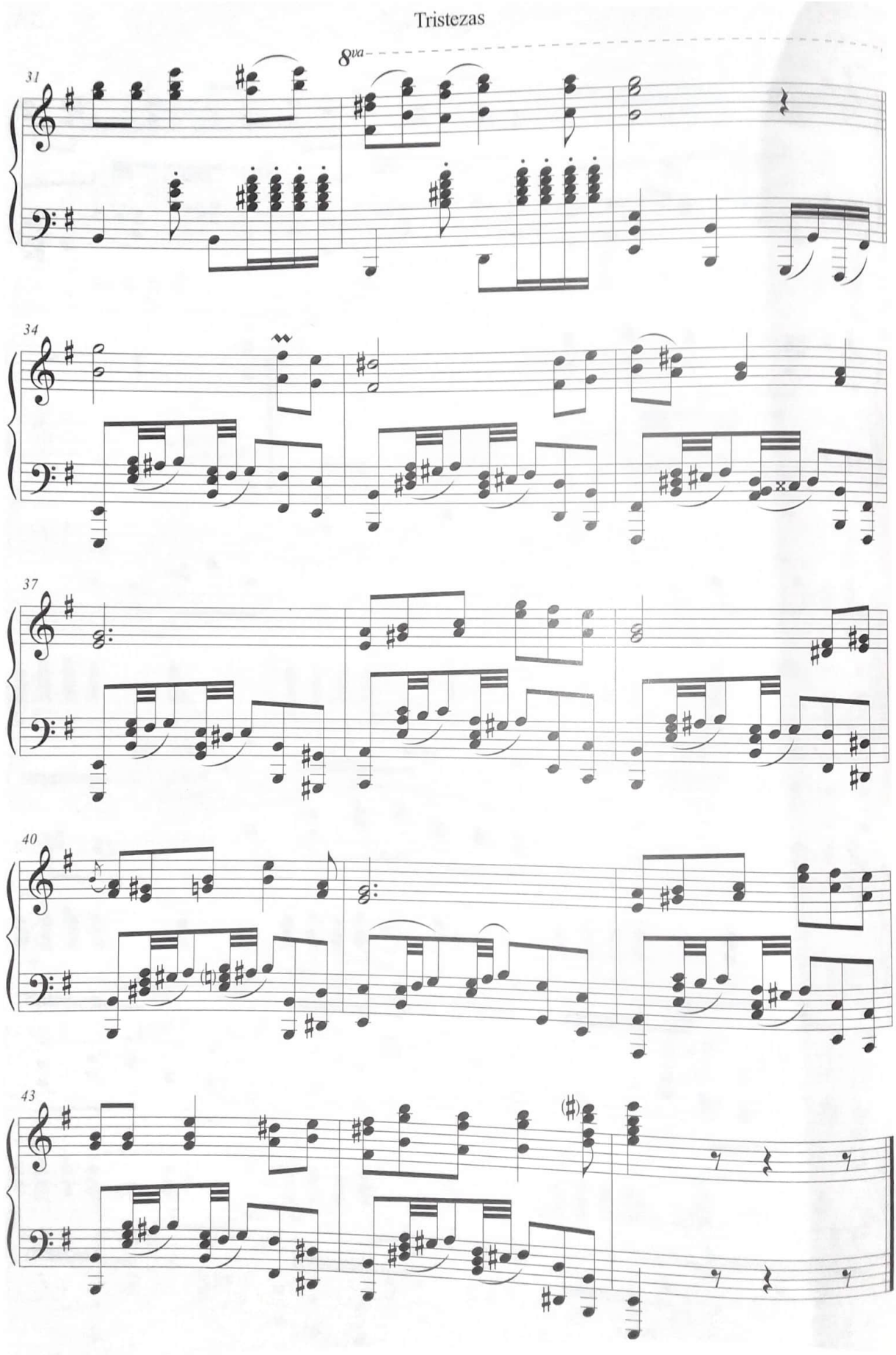
Tristezas

Cueca No. 28

Miguel Ángel Valda Paredes




16
19
1.
2.
22
pp
25
28

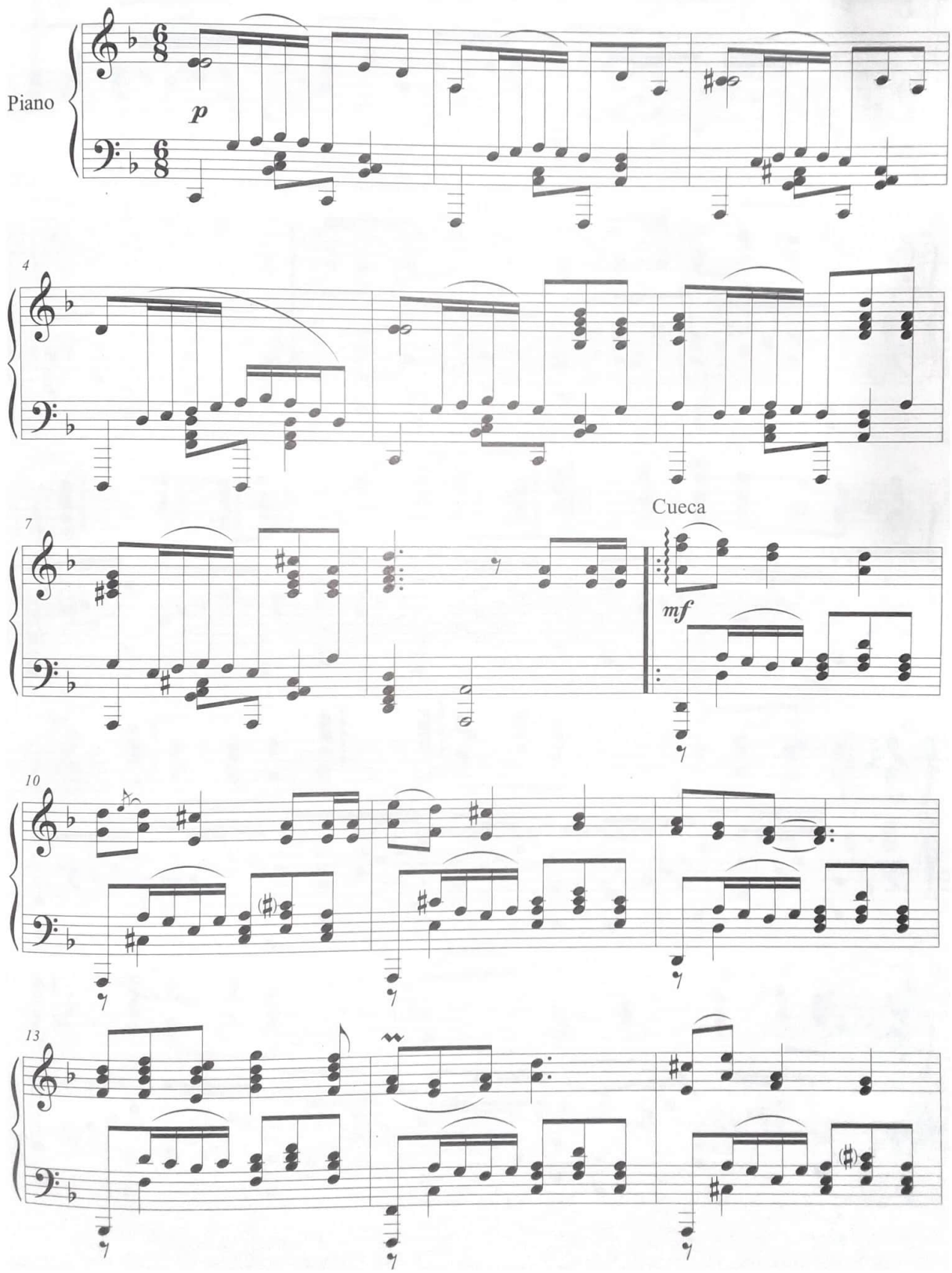

8va
31
34
37
40
43

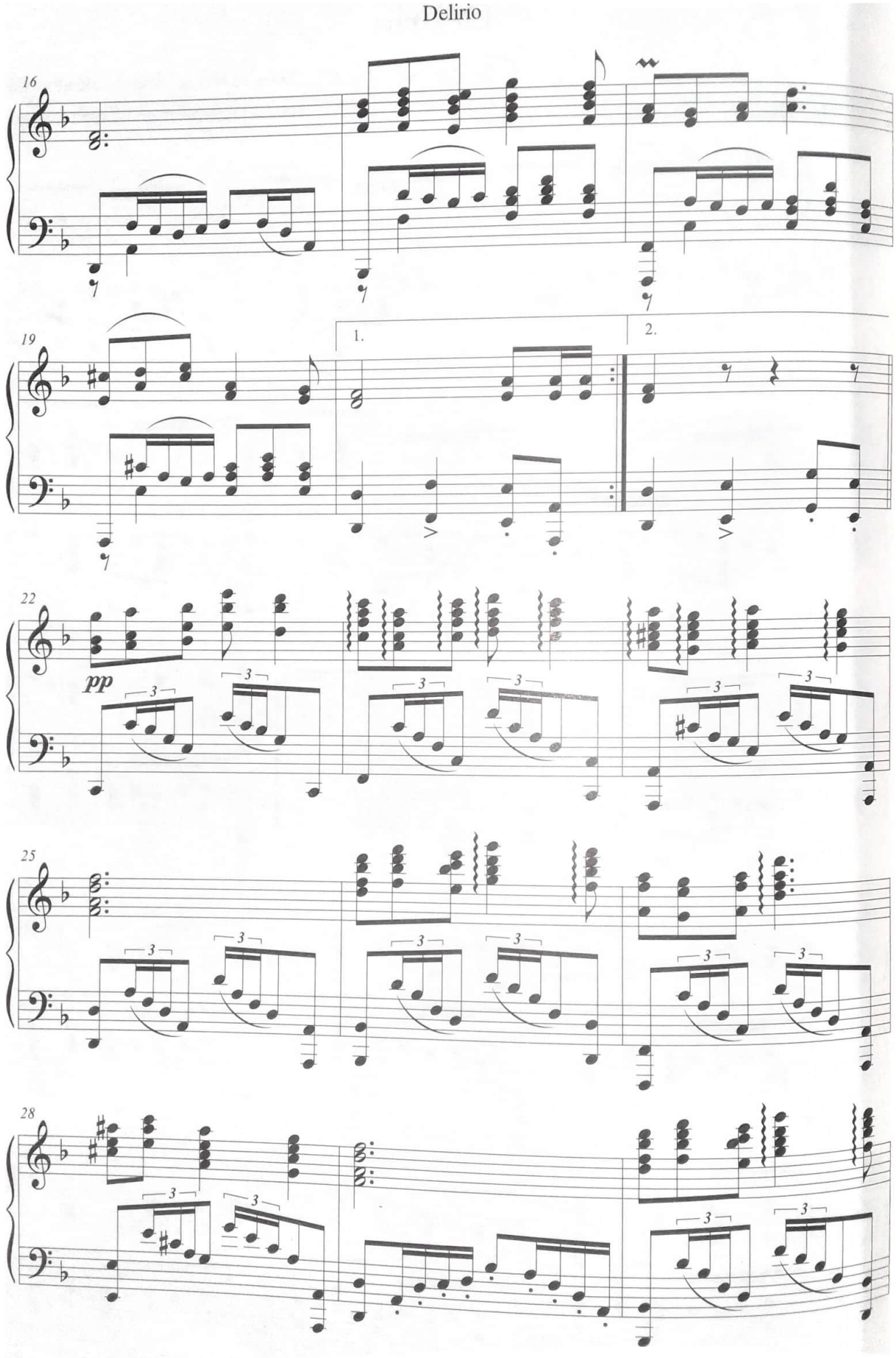
Delirio

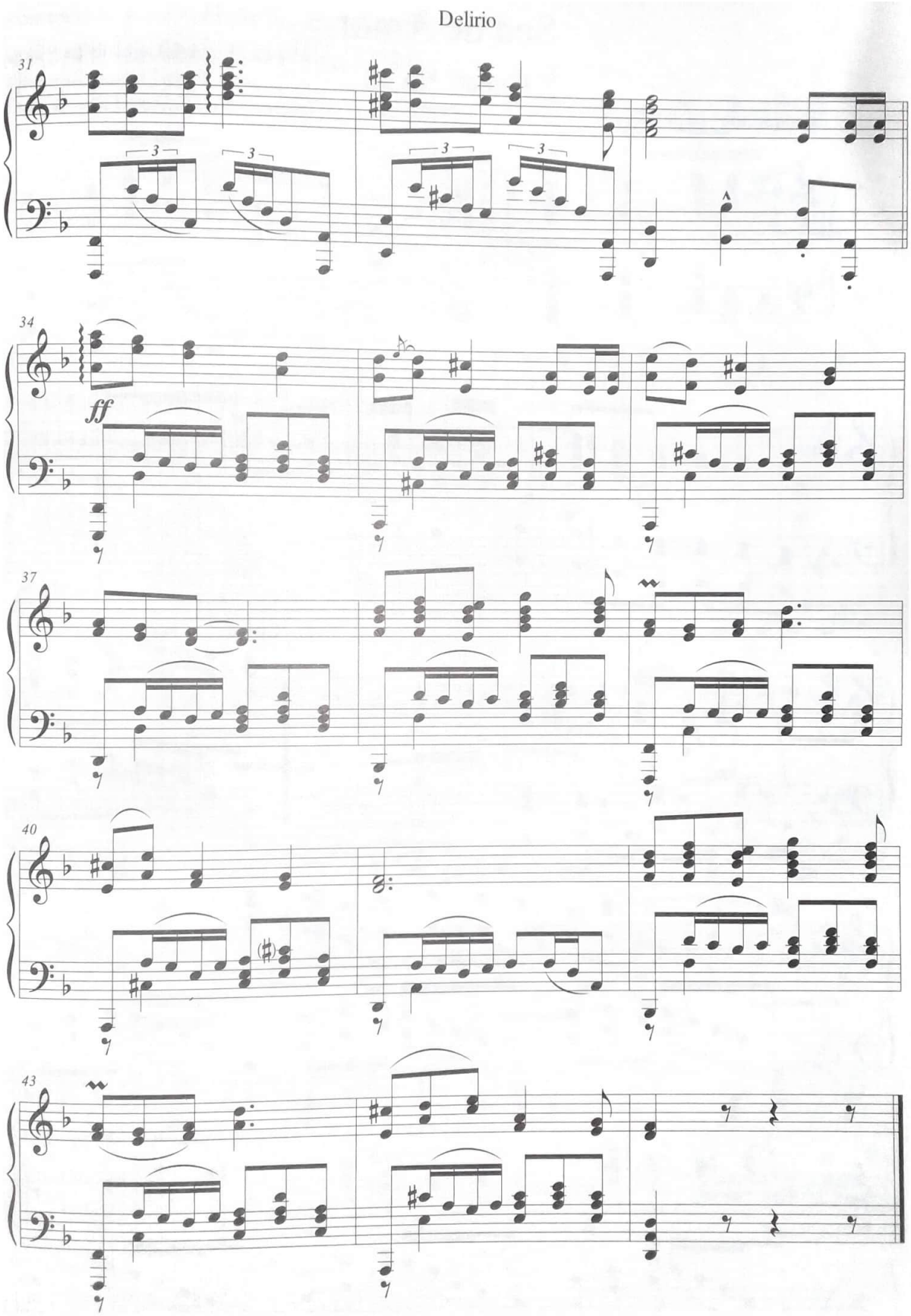
Cueca No.29

Miguel Ángel Valda Paredes

Introducción (♪ = 184)



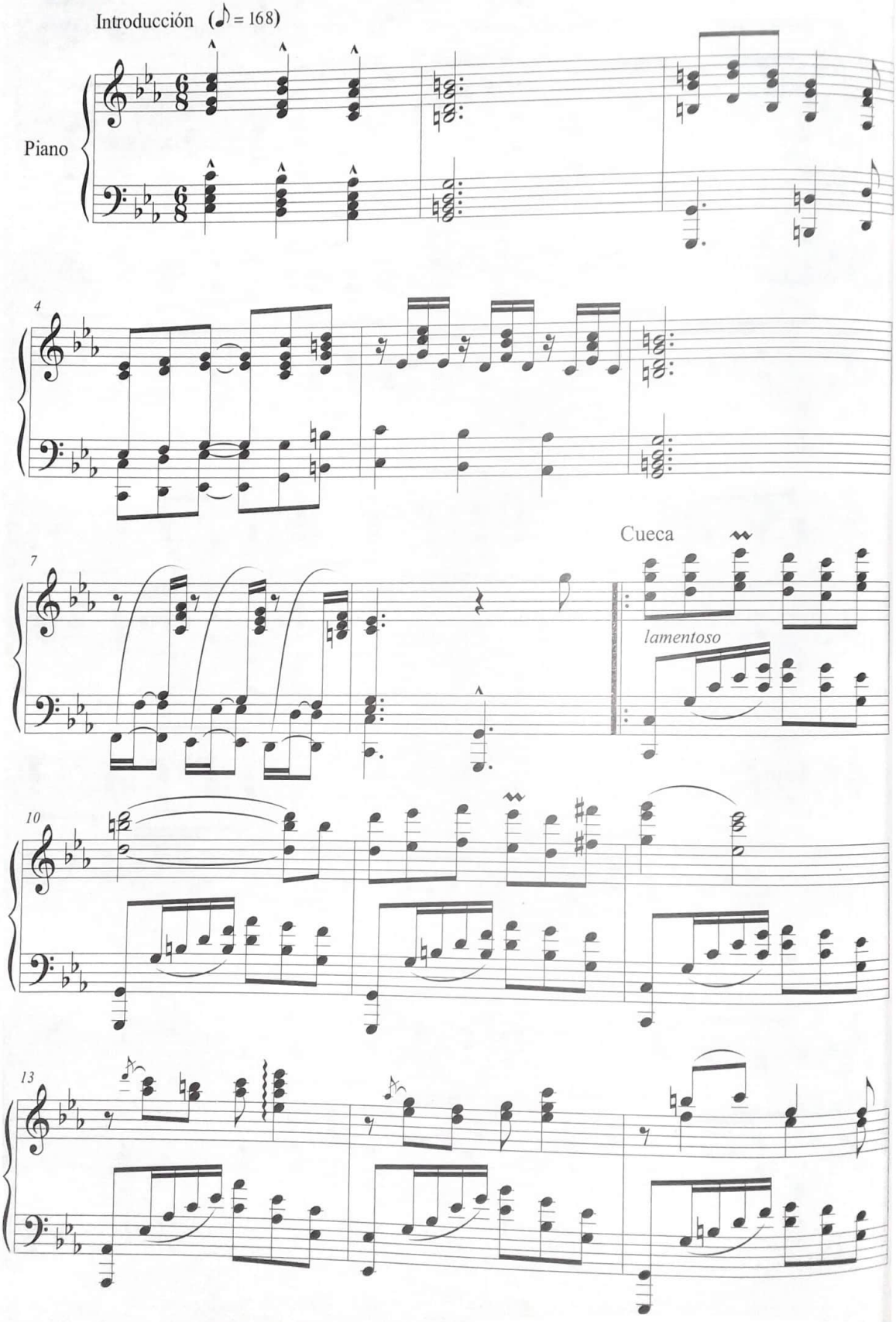

16
19
1.
2.
22
pp
25
28

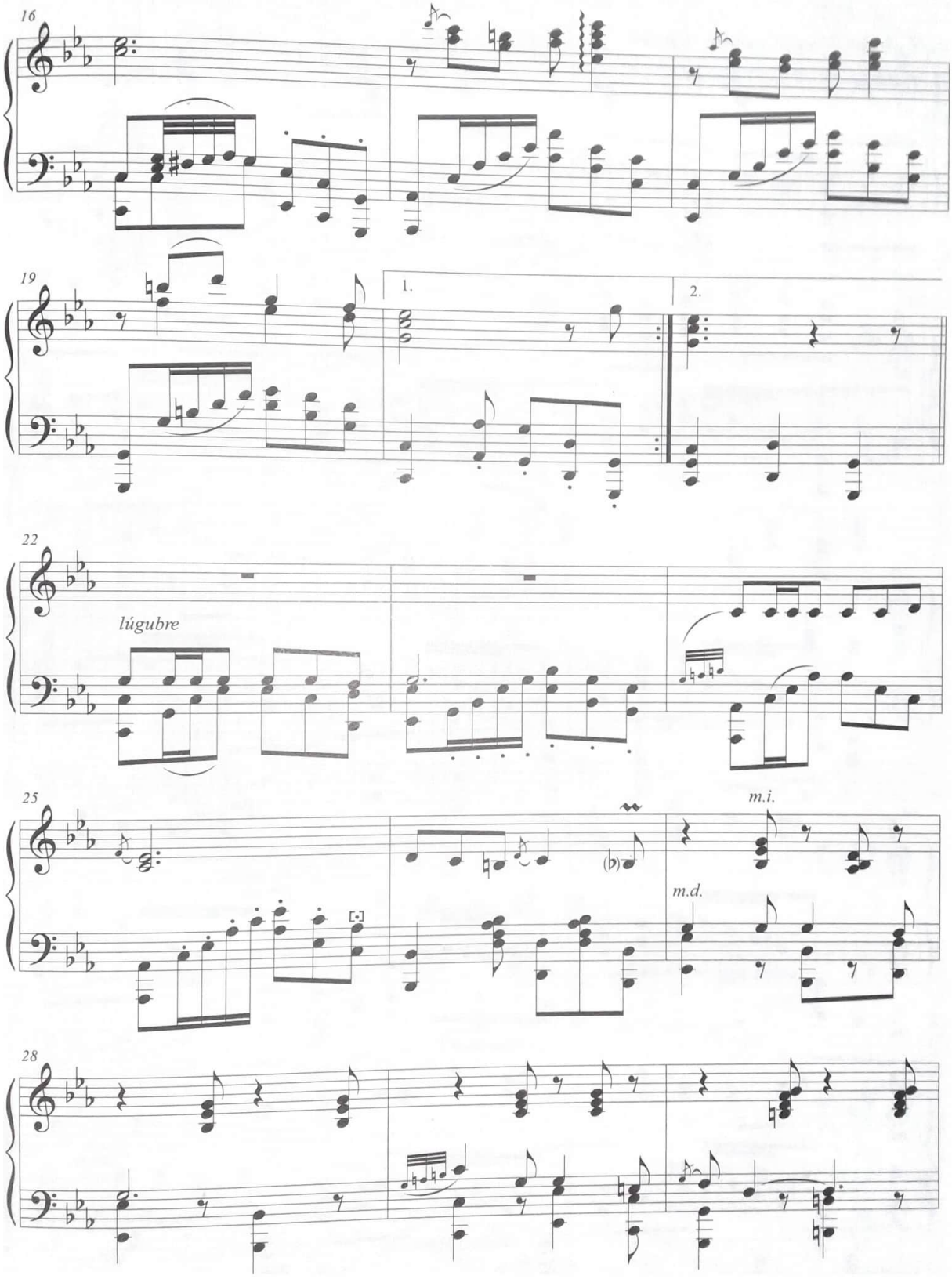

31
3
3
3
3
34
ff
37
40
43

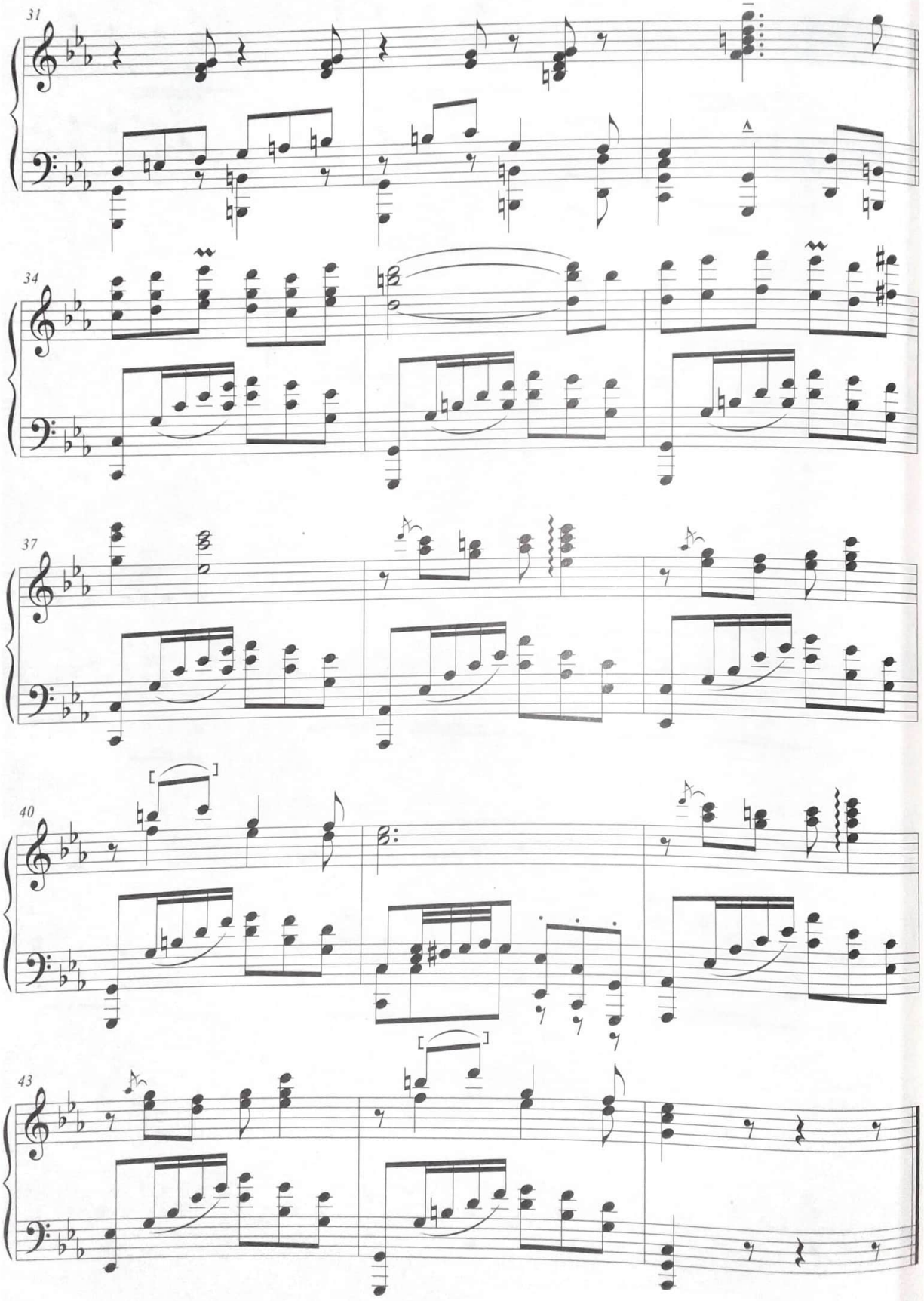
Sed de Amor

Cueca No.30

Miguel Ángel Valda Paredes



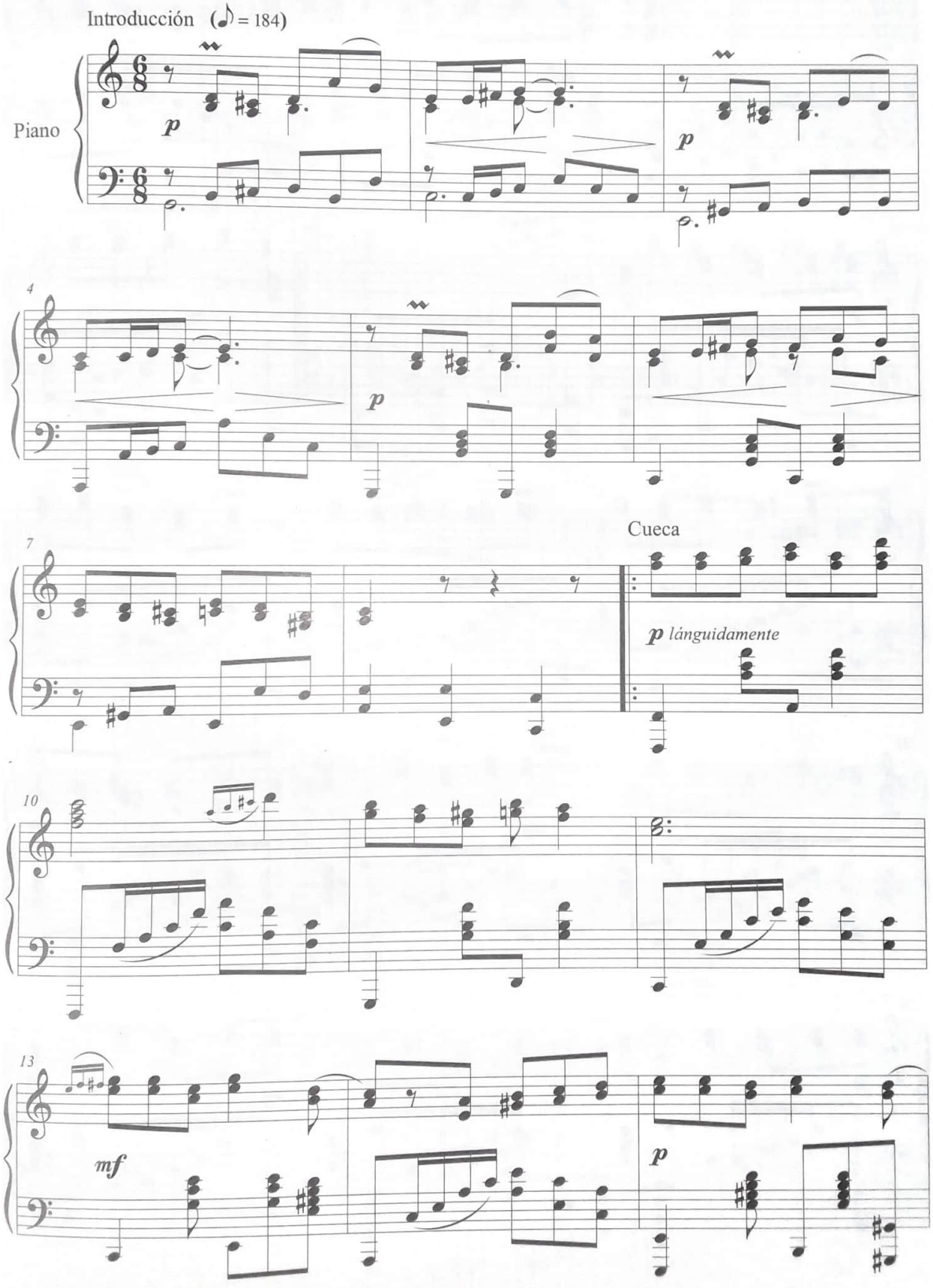

16
19
1.
2.
22
lúgubre
25
m.i.
m.d.
28

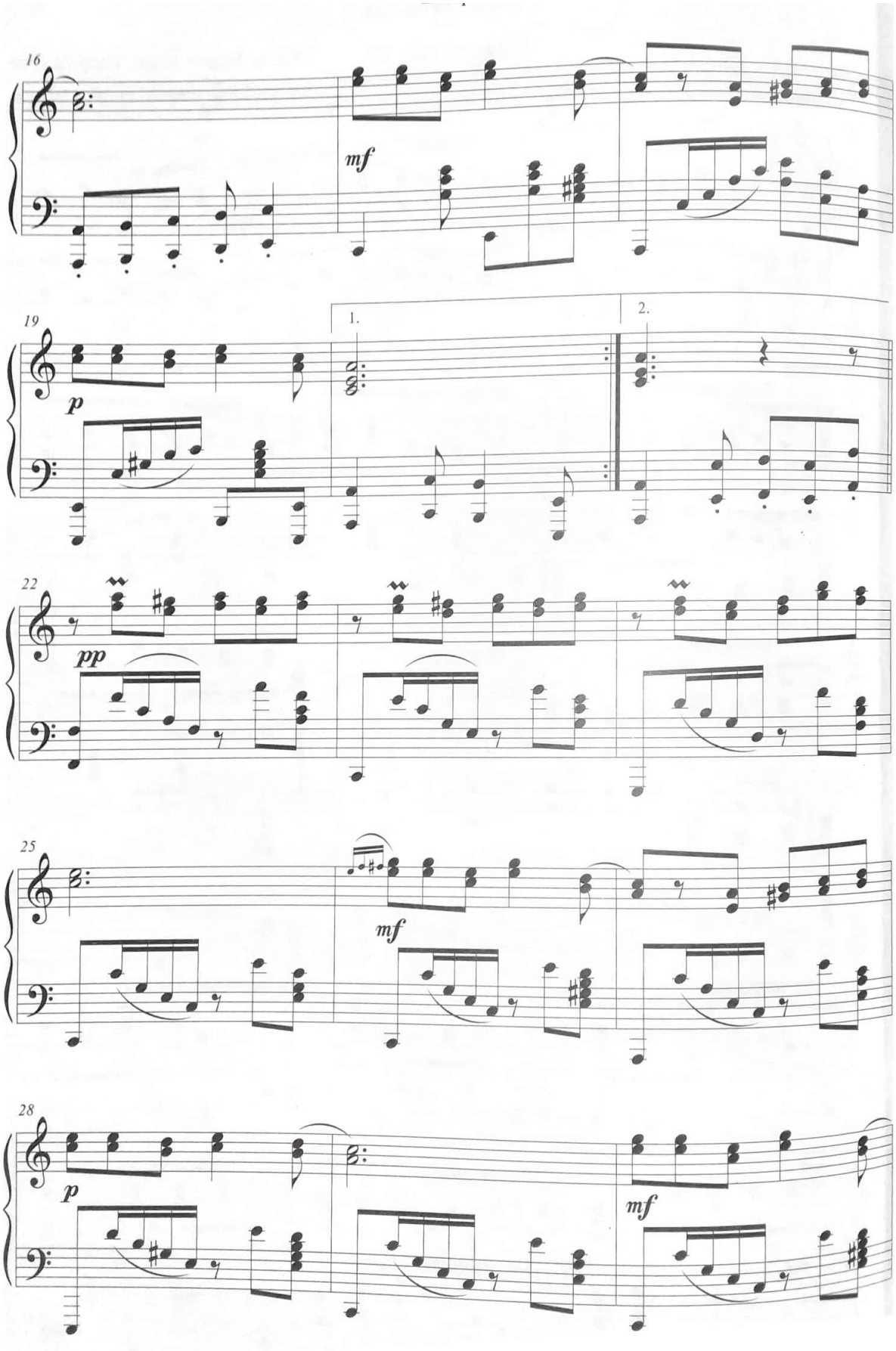

31
34
37
40
43

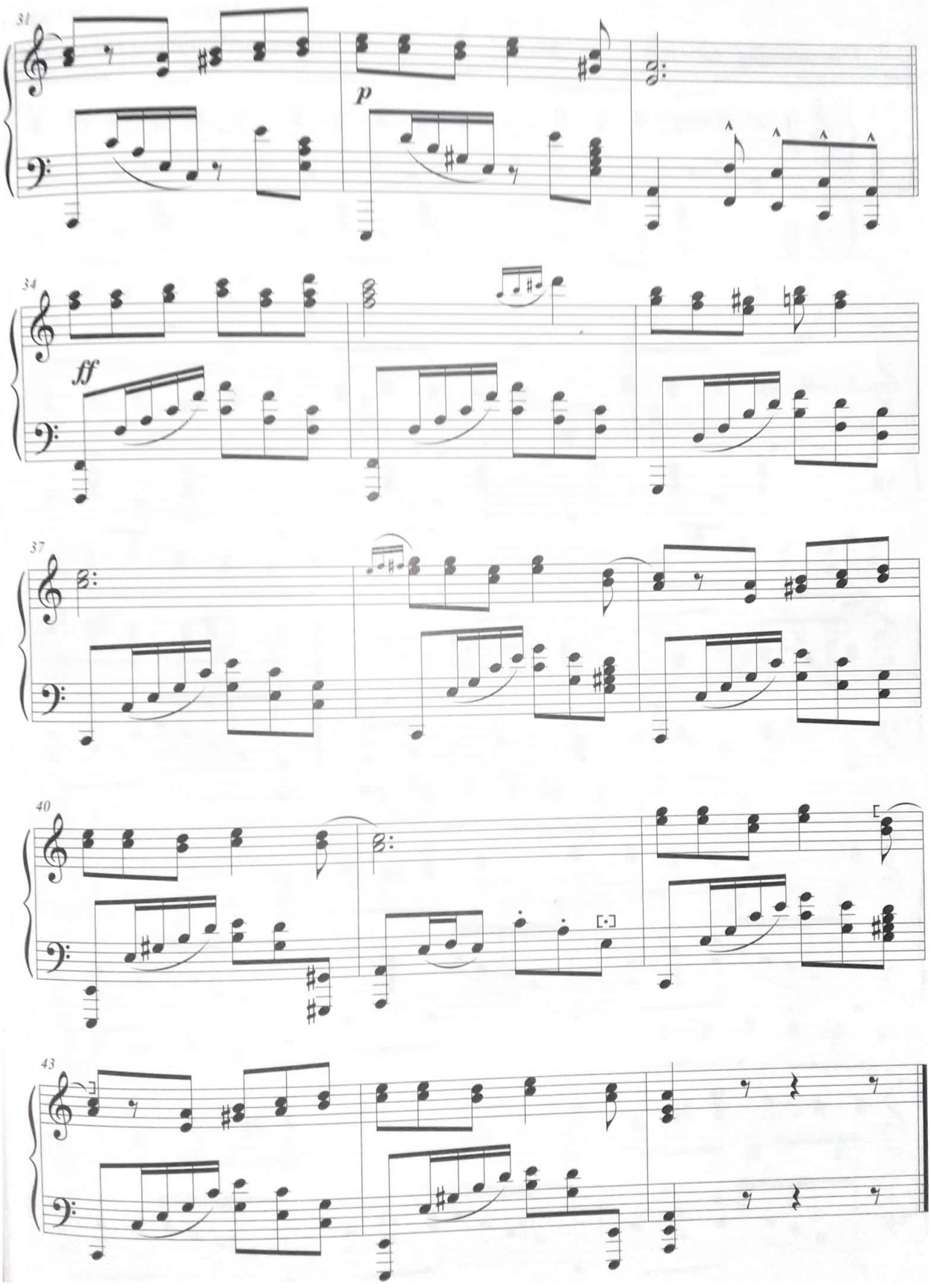
Enriqueta

Cueca No.31

Miguel Ángel Valda Paredes



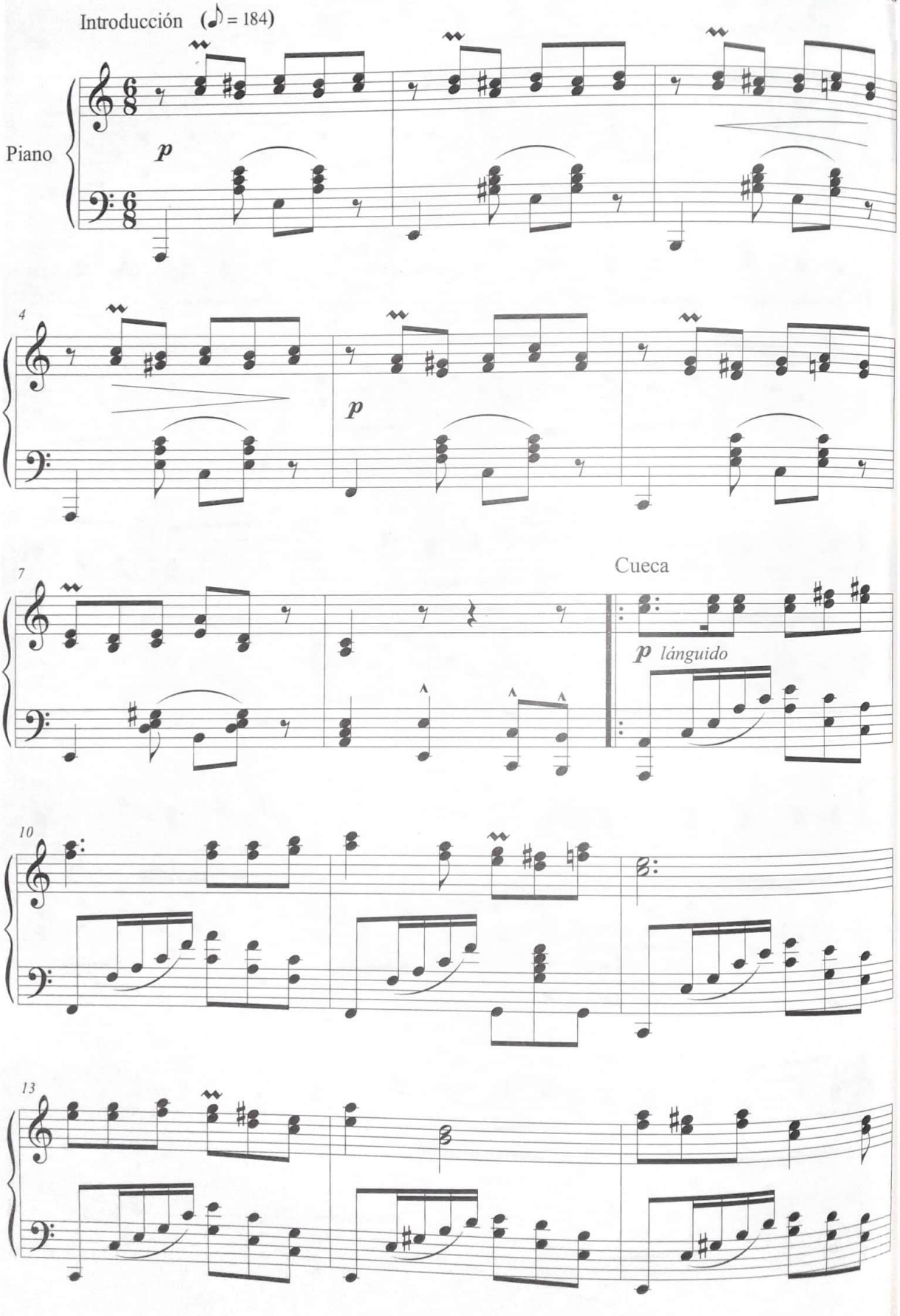

16
mf
19
1.
2.
p
22
pp
25
mf
28
p
mf

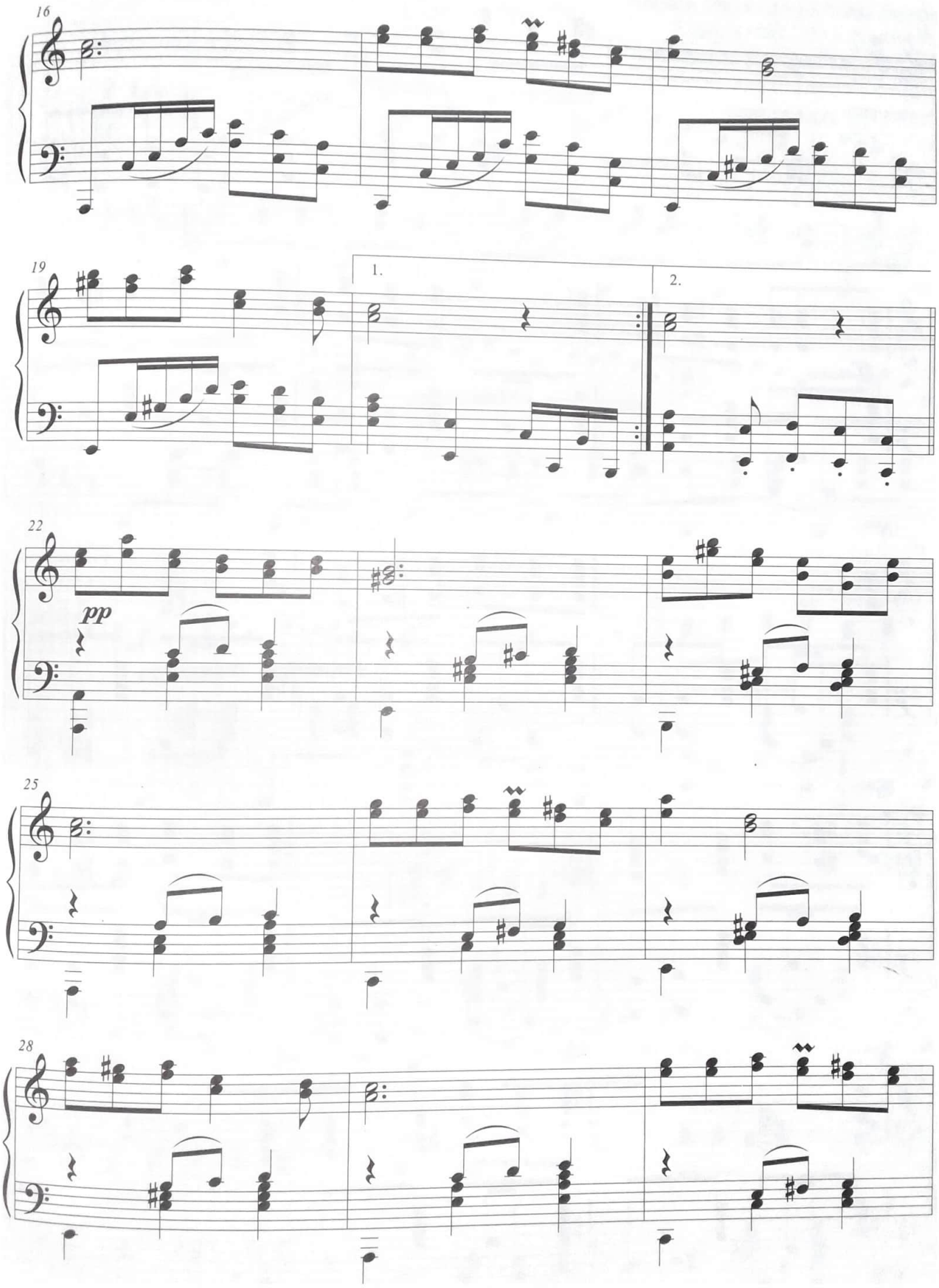

31
p
34
ff
37
40
43

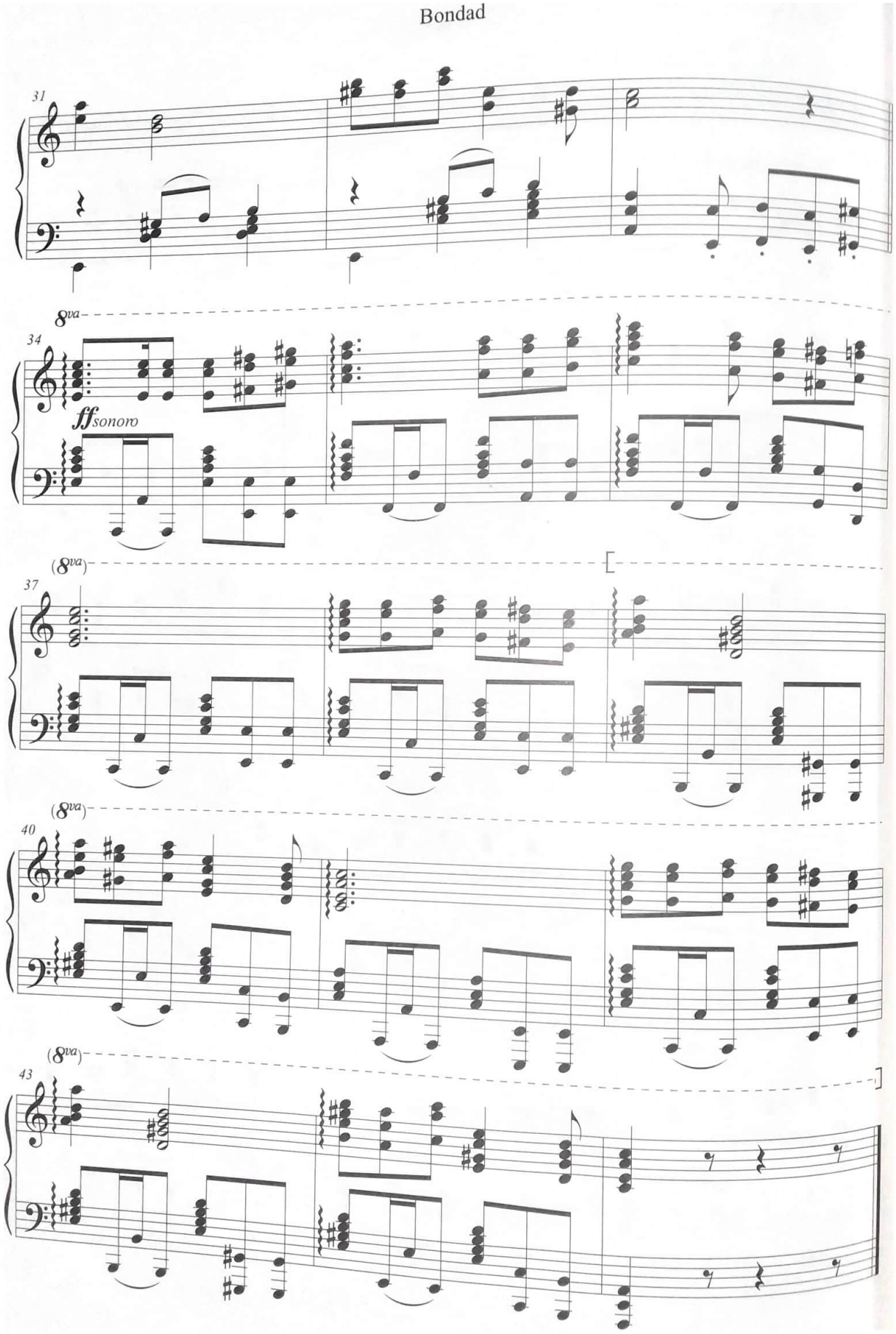
Bondad

Cueca No.32

Miguel Ángel Valda Paredes




16
19
1.
2.
22
pp
25
28

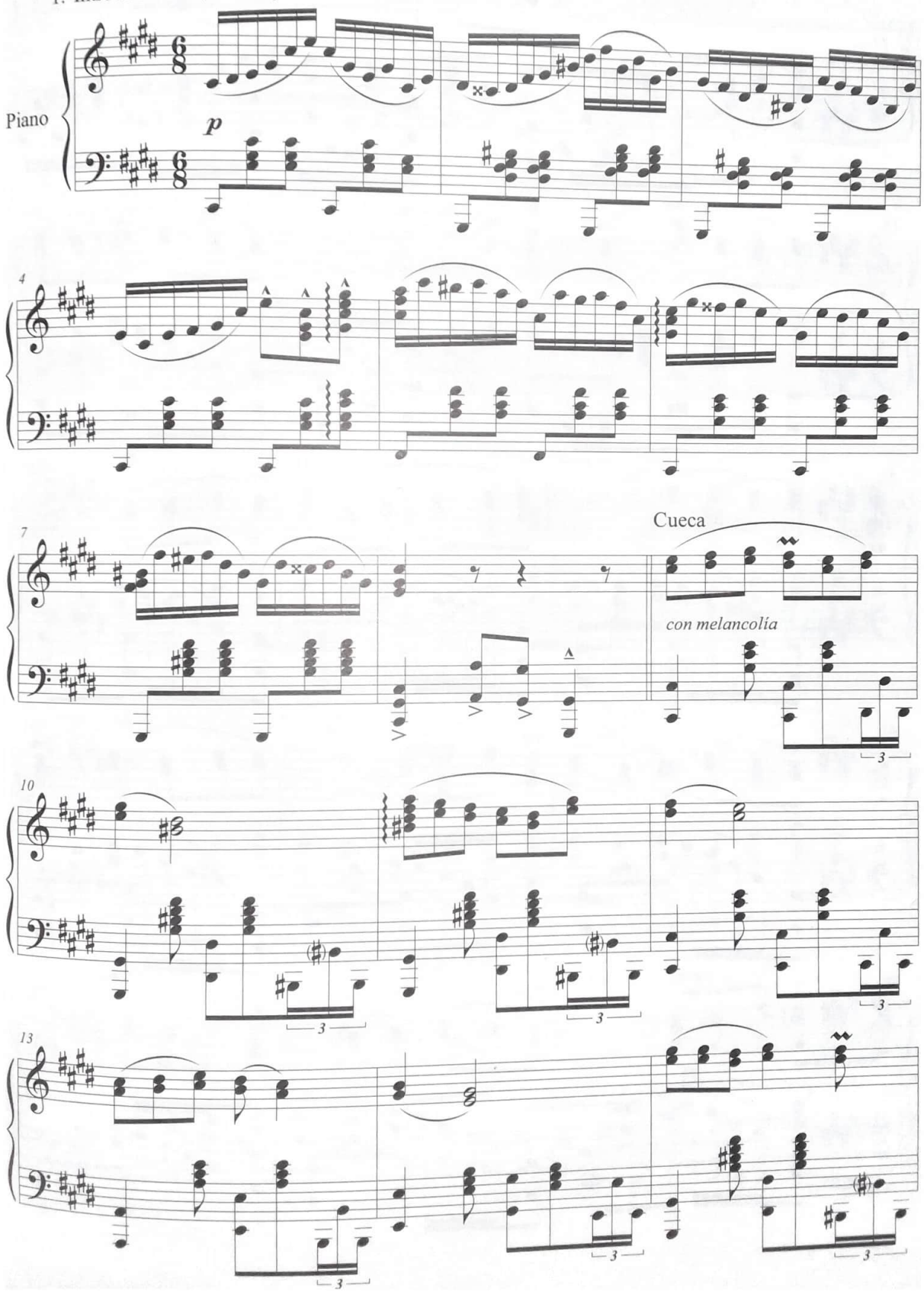

31
8va
34
ff sonoro
(8va)
37
(8va)
40
(8va)
43

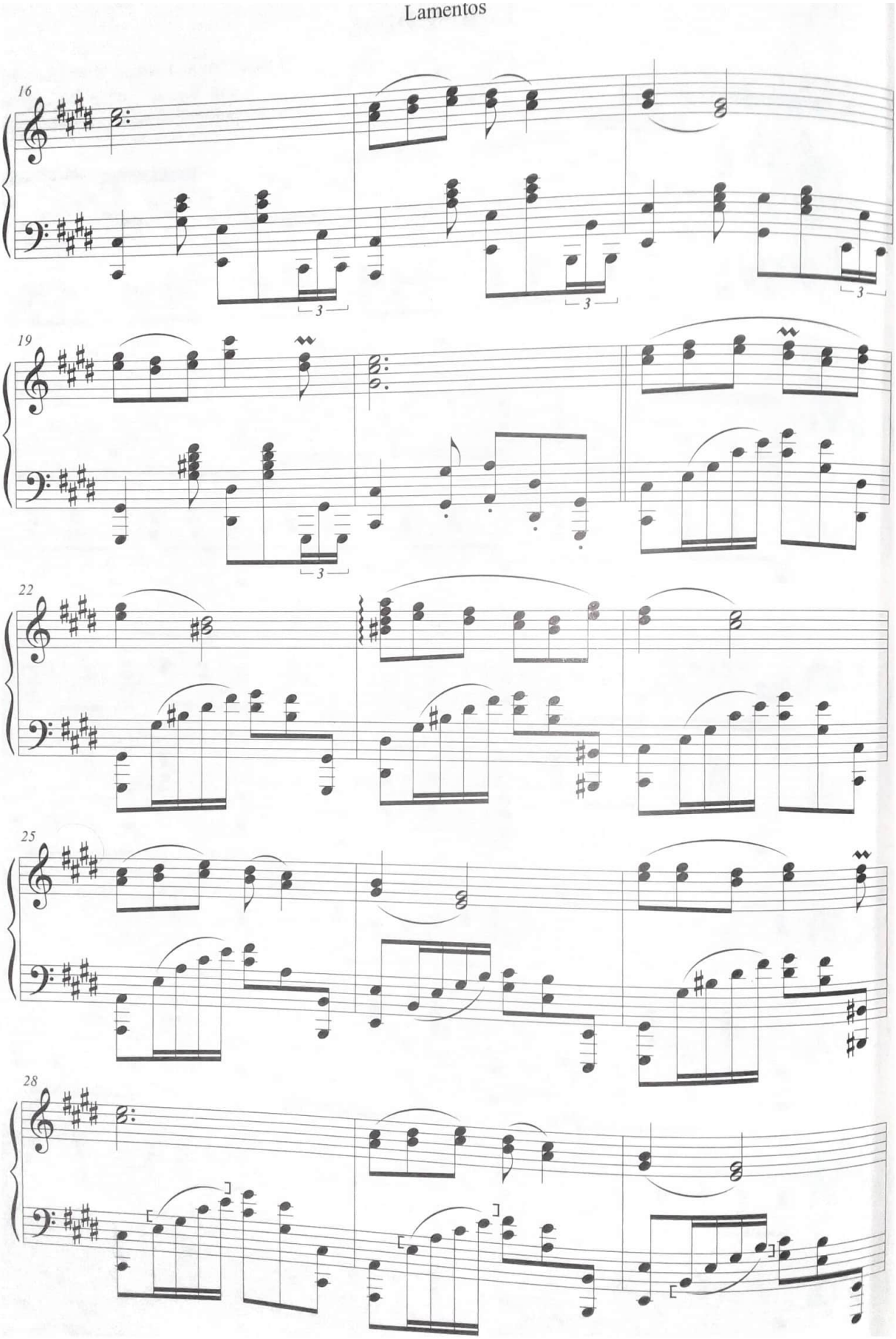
Lamentos

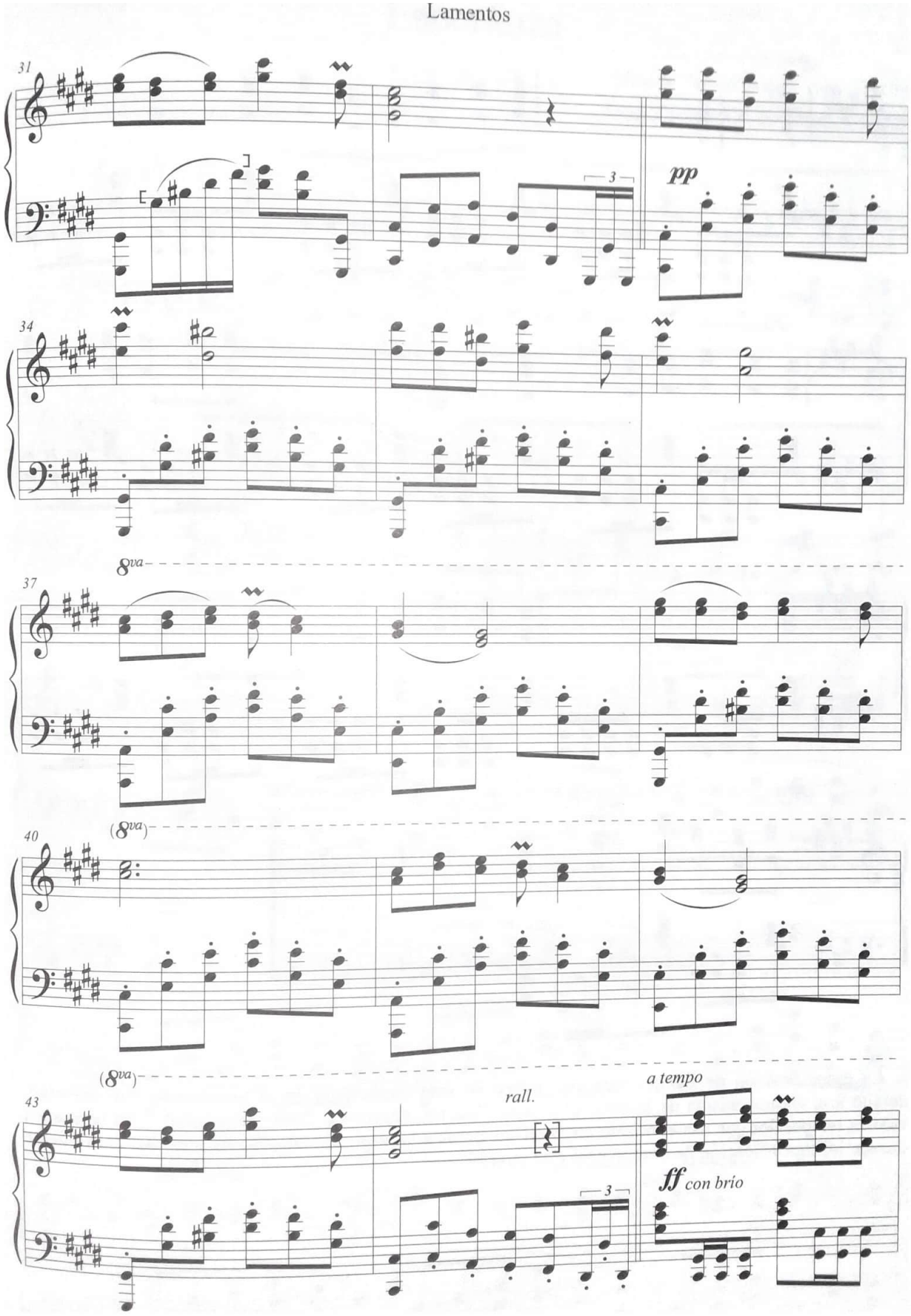
Cueca No.33

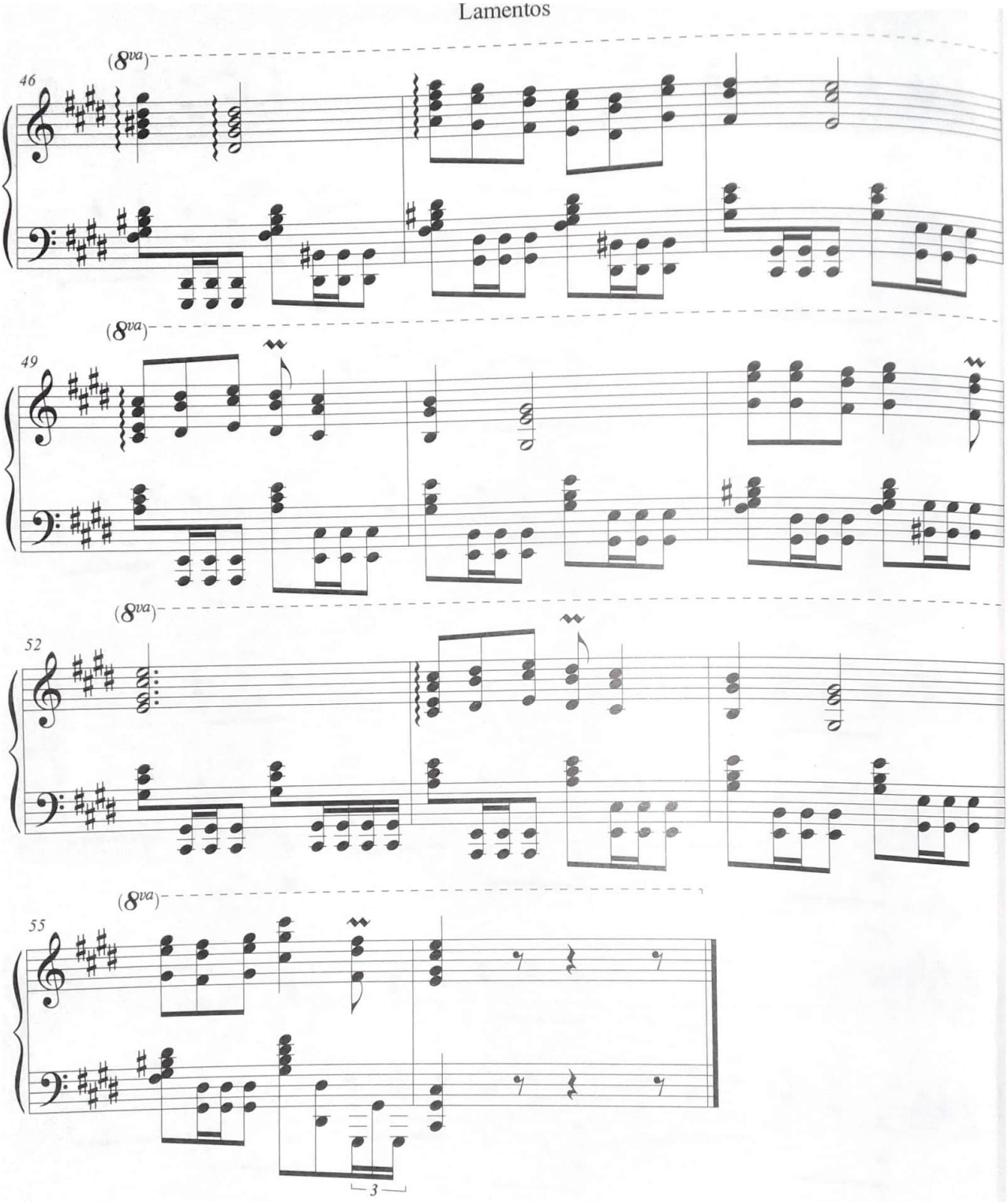
Miguel Ángel Valda Paredes

1. Introducción (♪ = 168)




16
19
22
25
28


31
pp
34
8va
37
(8va)
40
(8va)
43
rall.
a tempo
ff con brio



1. La especificación de tiempo para esta cueca no esta explicitada en el manuscrito. Sin embargo, debido a la textura misma de la obra, a la especificación expresiva: "con melancolía" y en base a los valores temporales que usa el mismo autor en sus obras a lo largo del libro; se ha visto por conveniente otorgar tal especificación de tiempo para esta cueca.

Esperanza

Cueca No.34

Miguel Ángel Valda Paredes

Introducción (♪ = 184)

Piano

marcado

4

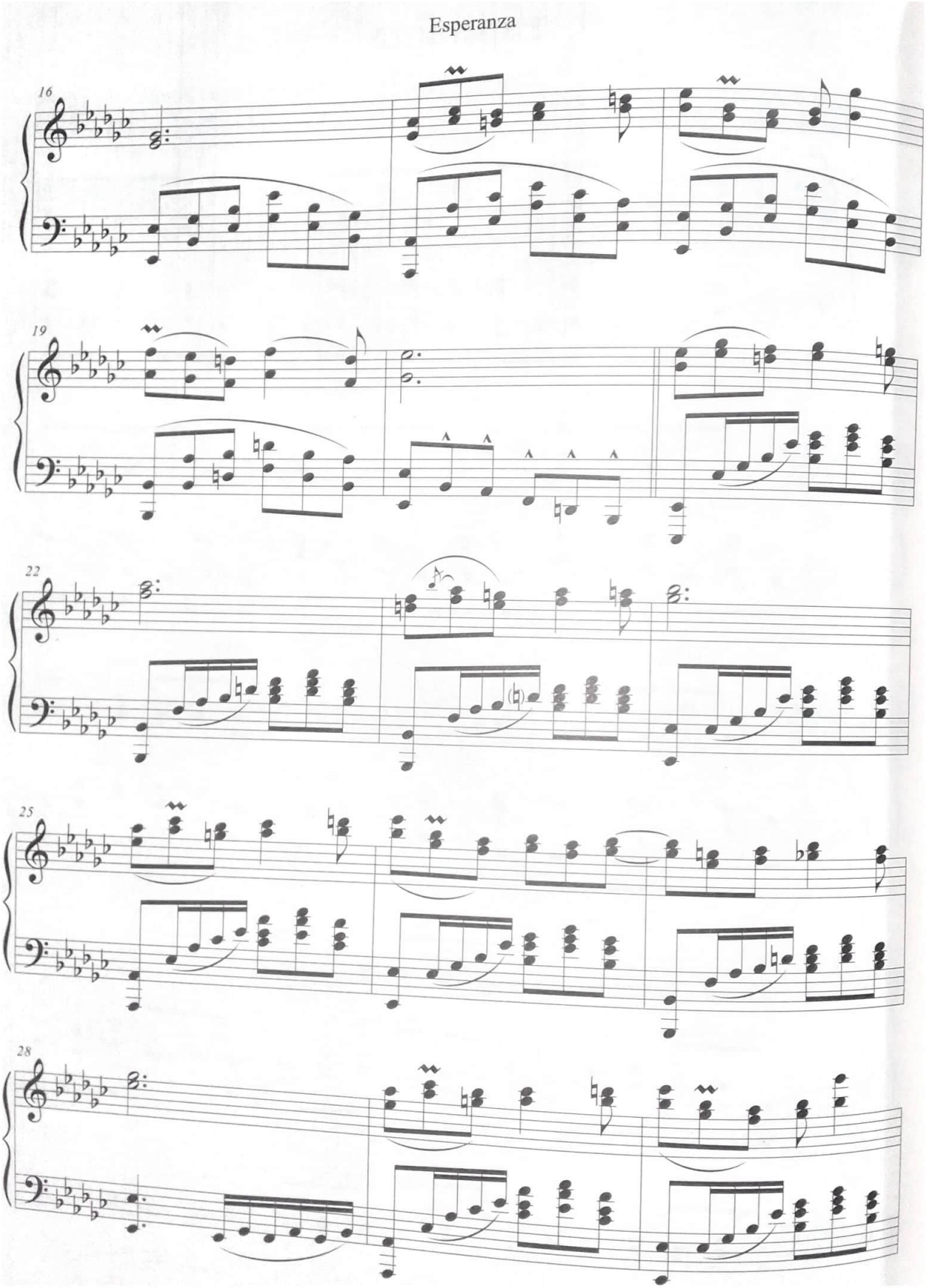
7

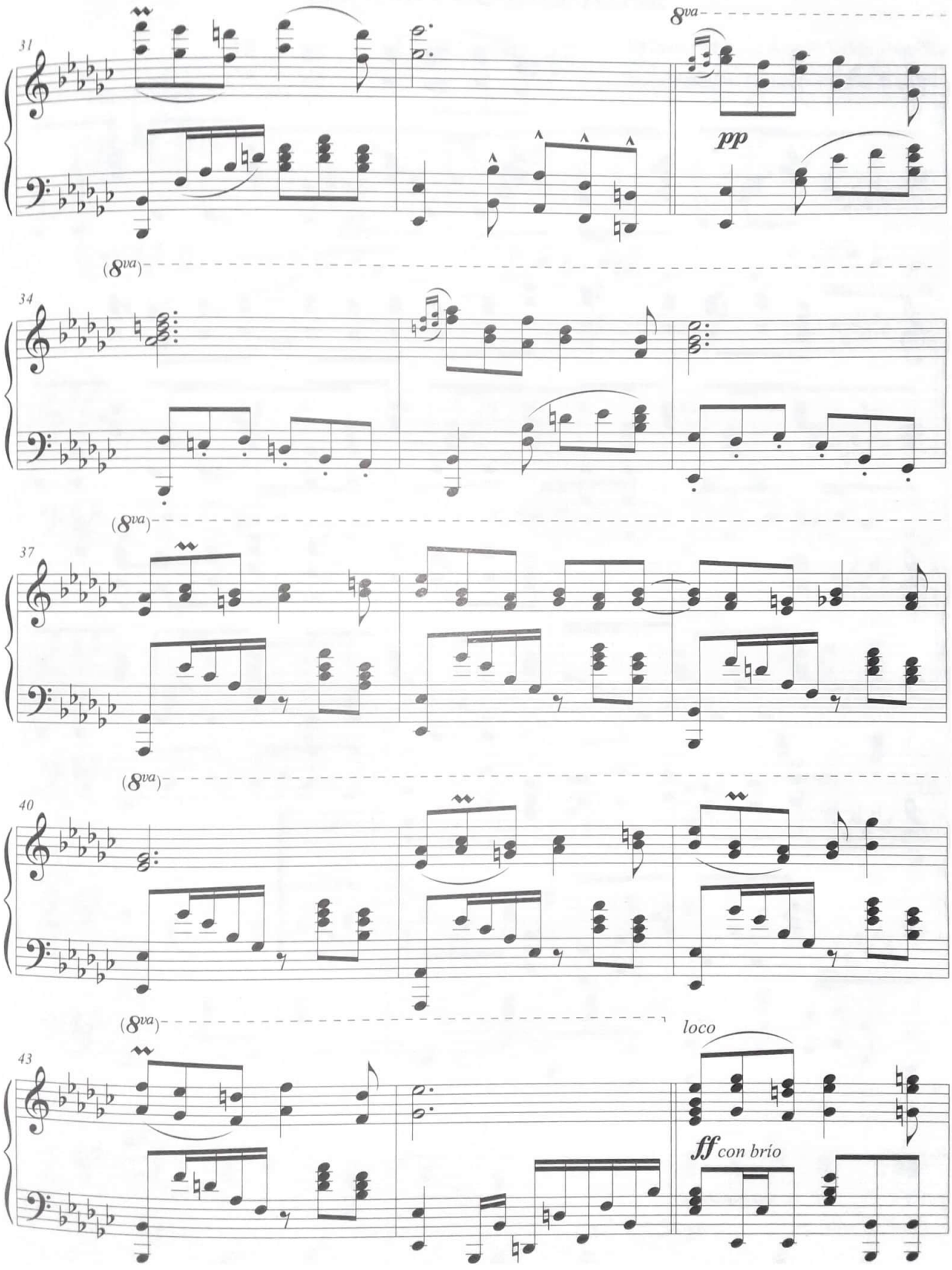
Cueca

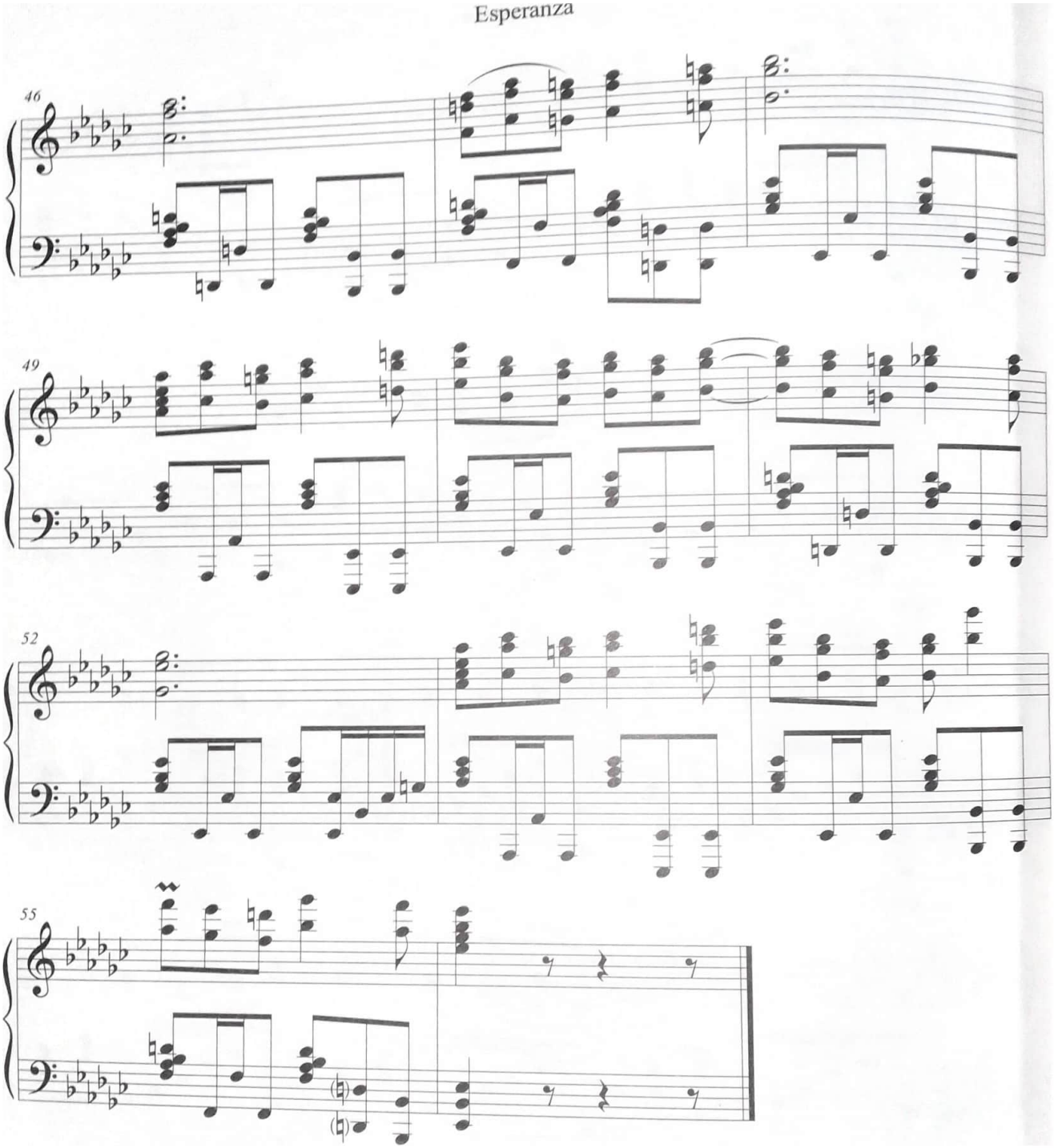
con tristeza

10

13


16
19
22
25
28

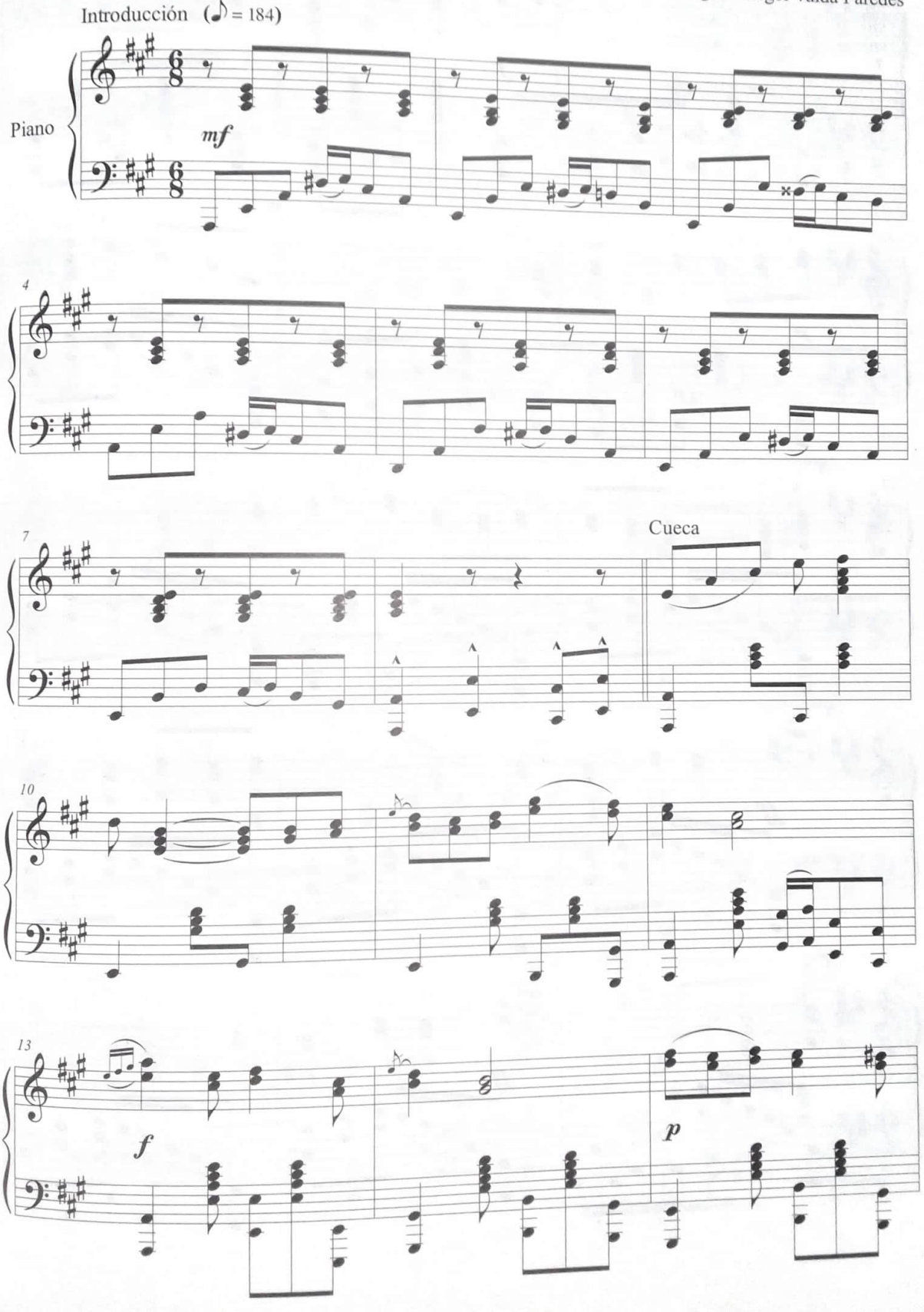

31
8va
pp
(8va)
34
(8va)
37
(8va)
40
(8va)
loco
43
ff con brío

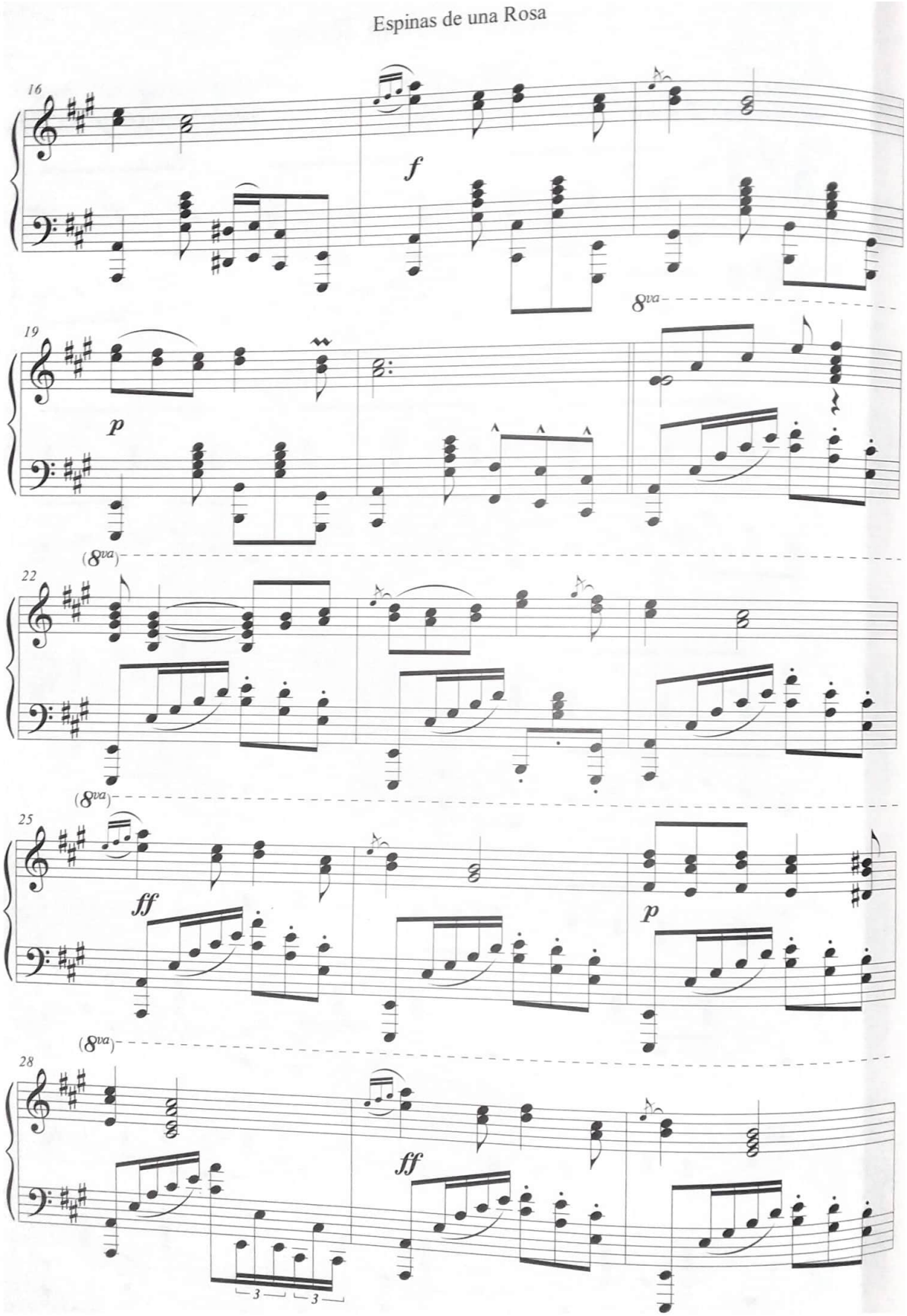

46
49
52
55

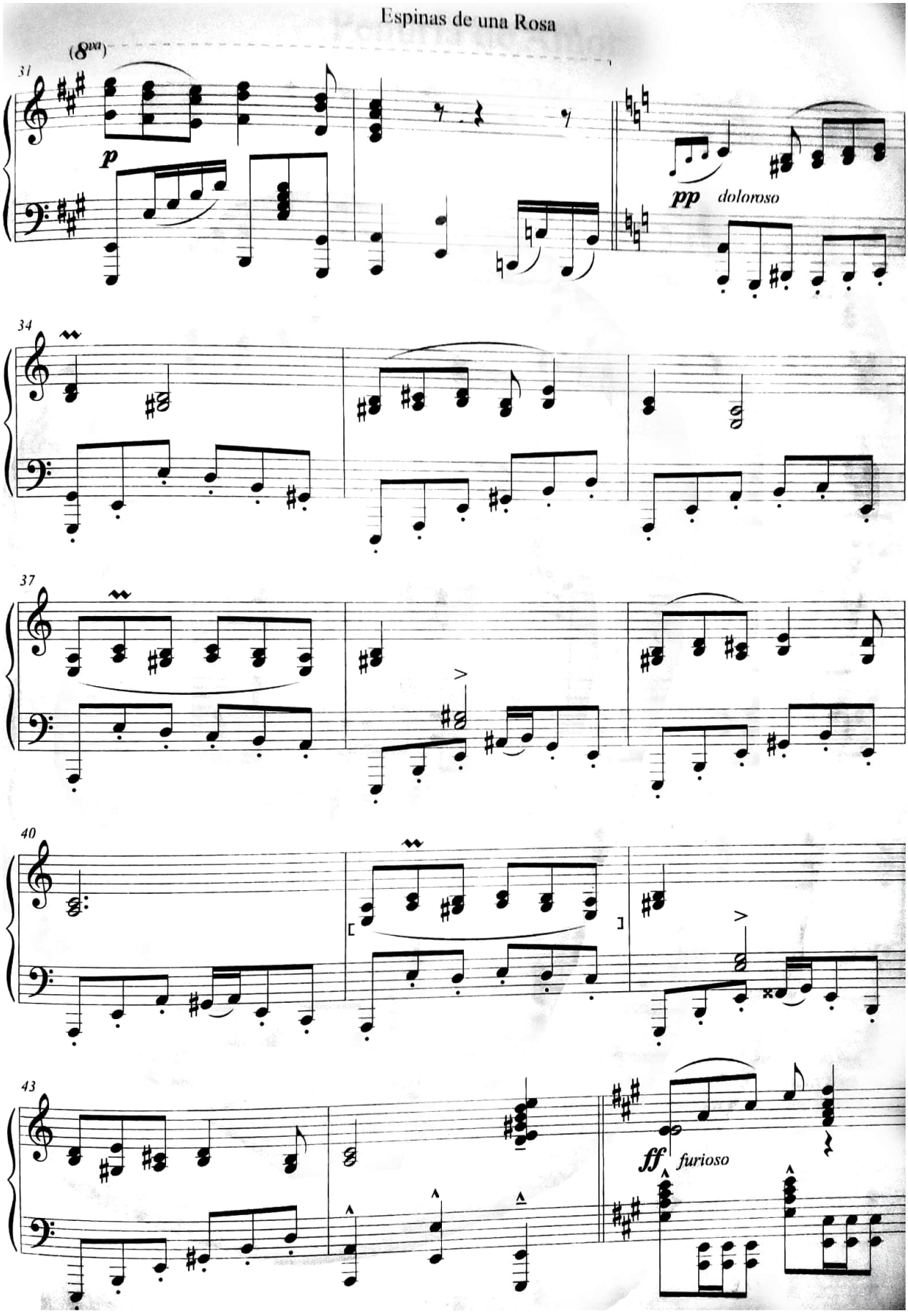
Espinas de una Rosa

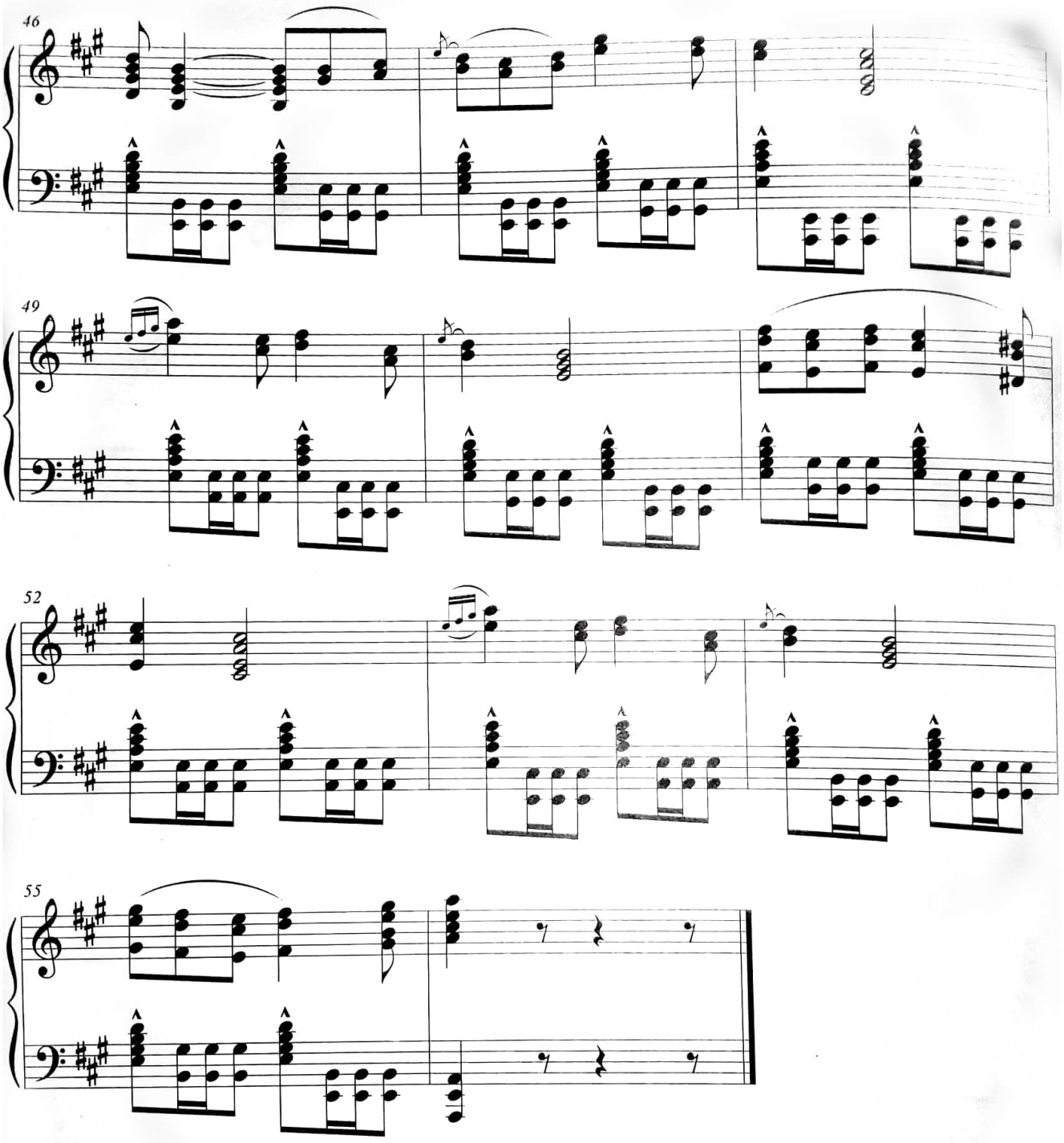
Cueca No. 35

Miguel Ángel Valda Paredes




16
f
8va
19
p
(8va)
22
(8va)
25
ff
p
(8va)
28
ff
3
3


(8va)
31
p
pp doloroso
34
37
40
43
ff furioso



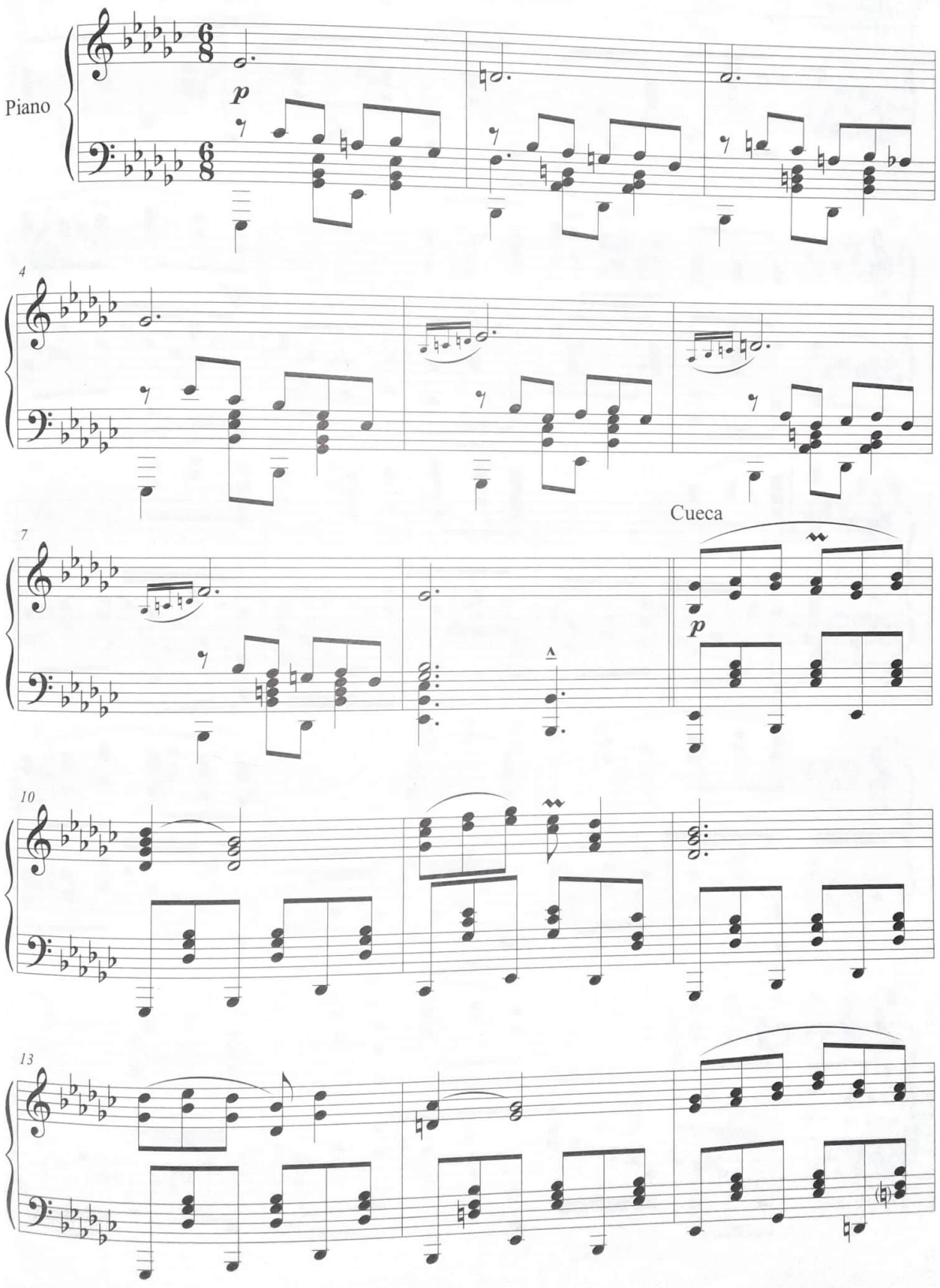
1. En los compases 51 al 56 correspondientes a la mano izquierda del manuscrito, los primeros acordes no están en "marcato". Sin embargo, se ha visto por conveniente asignarlos con esa articulación, para mantener la estructura motívica de la obra.

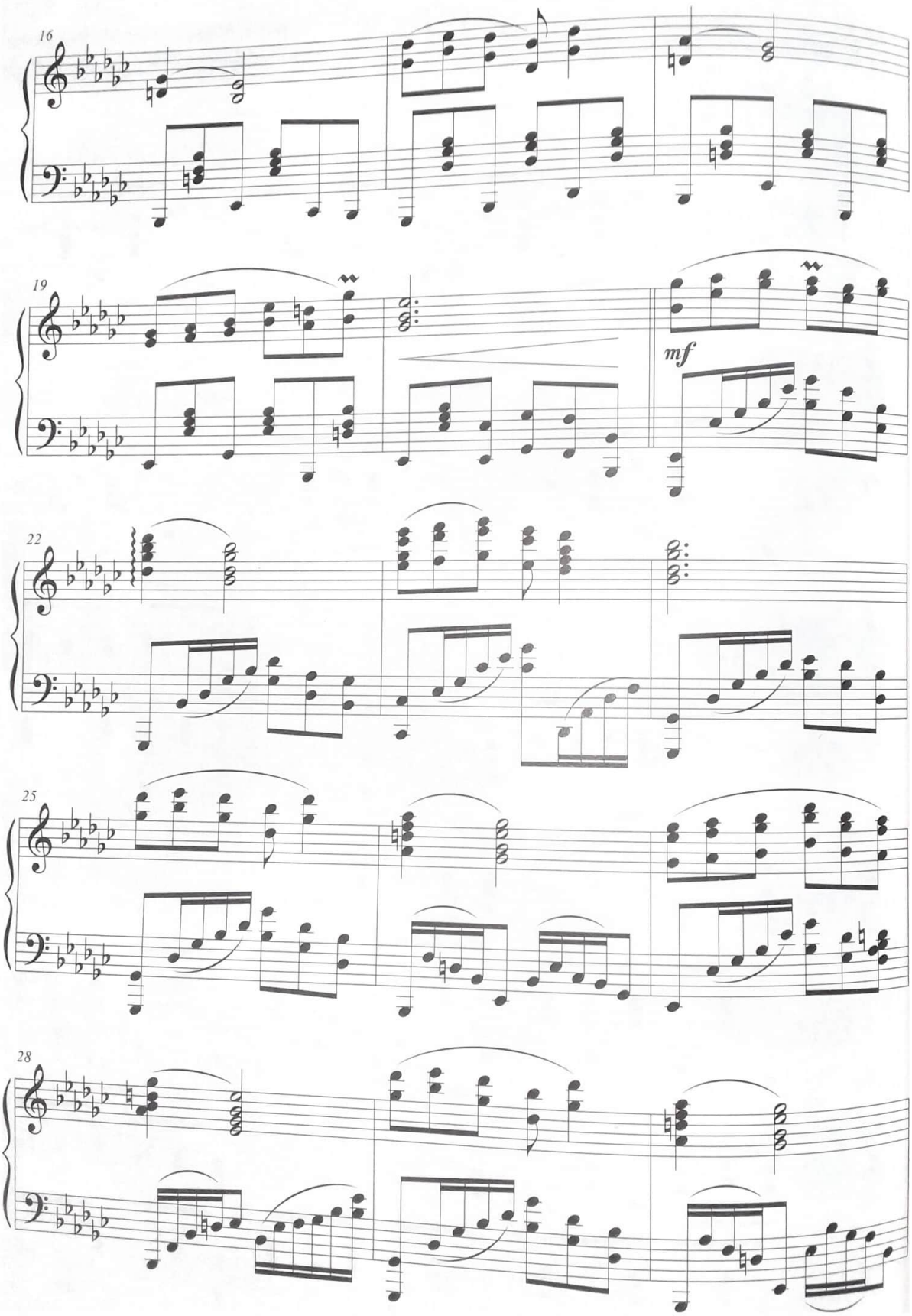
Penuria de Amor

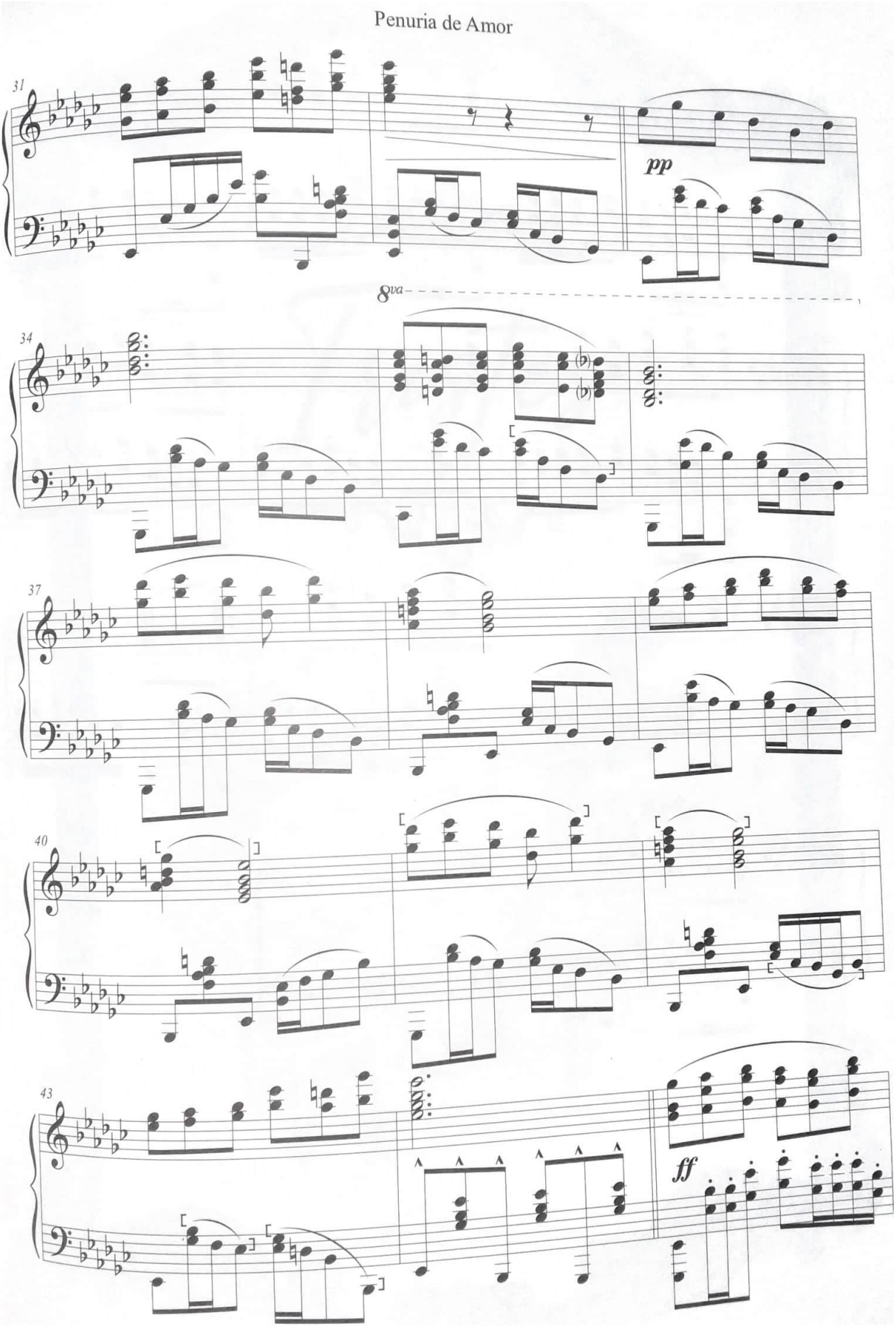
Cueca No.36

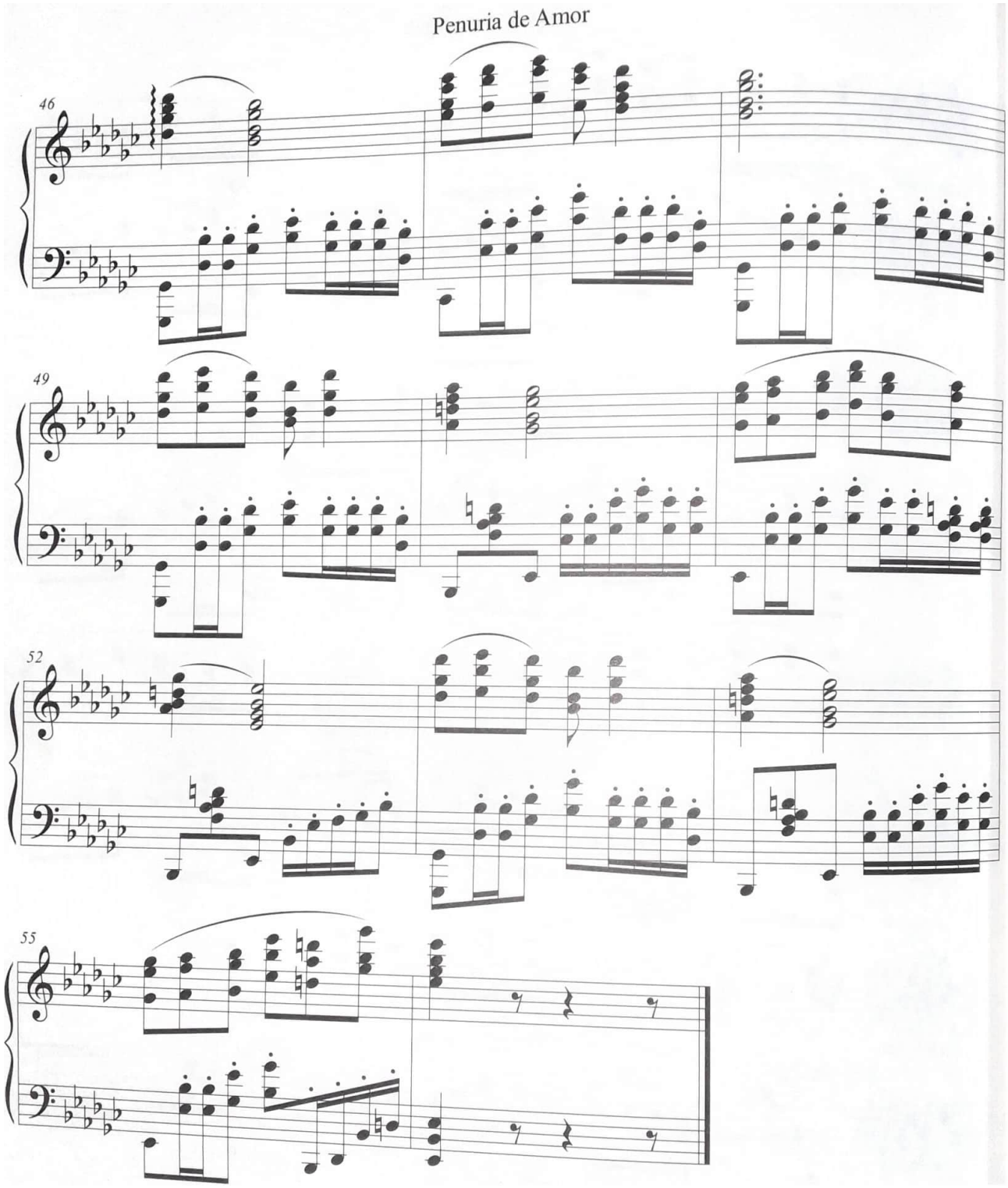
Miguel Ángel Valda Paredes

Introducción (♪ = 168)




16
19
mf
22
25
28


31
pp
8va
34
37
40
43
ff

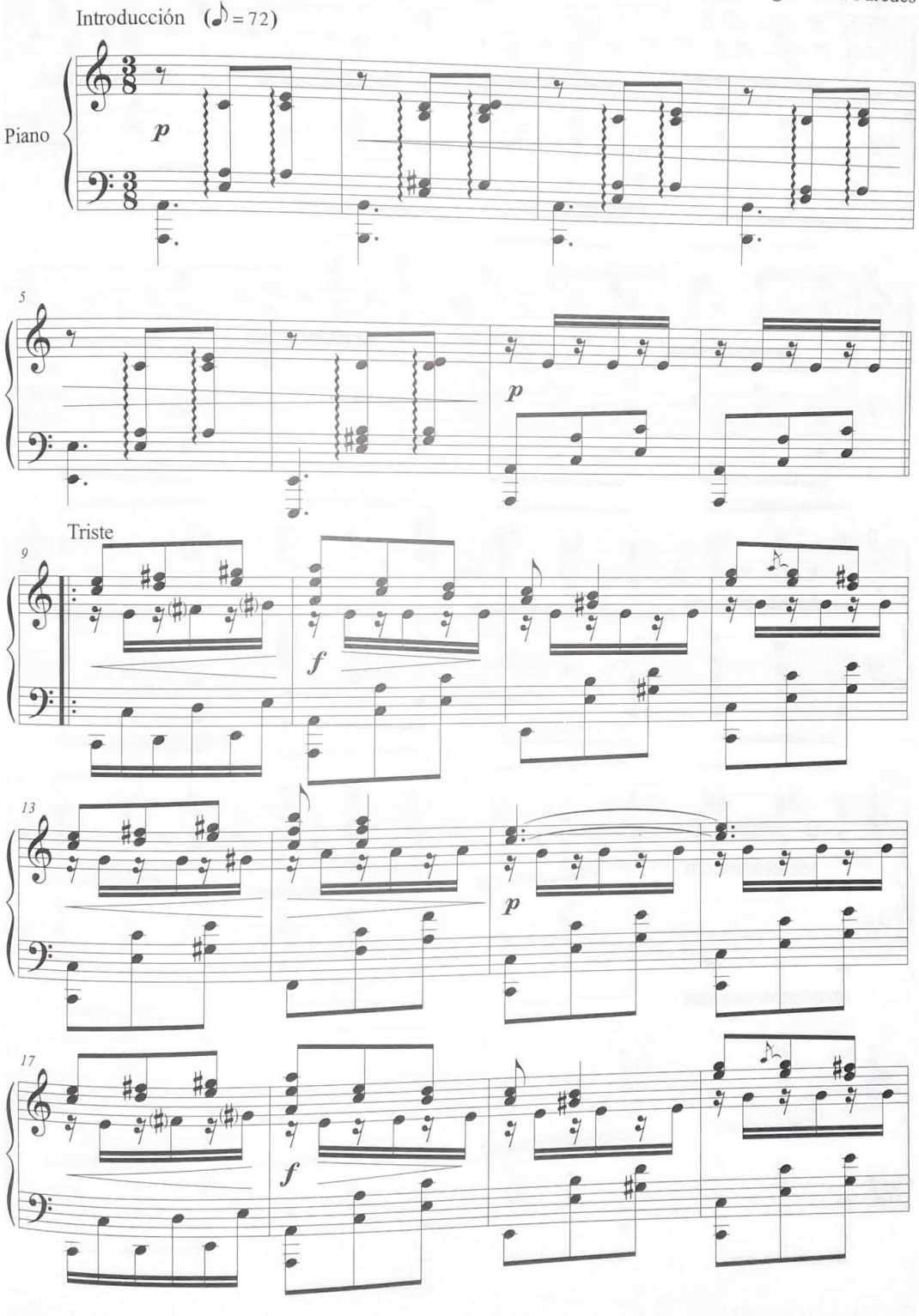

Penuria de Amor
46
49
52
55

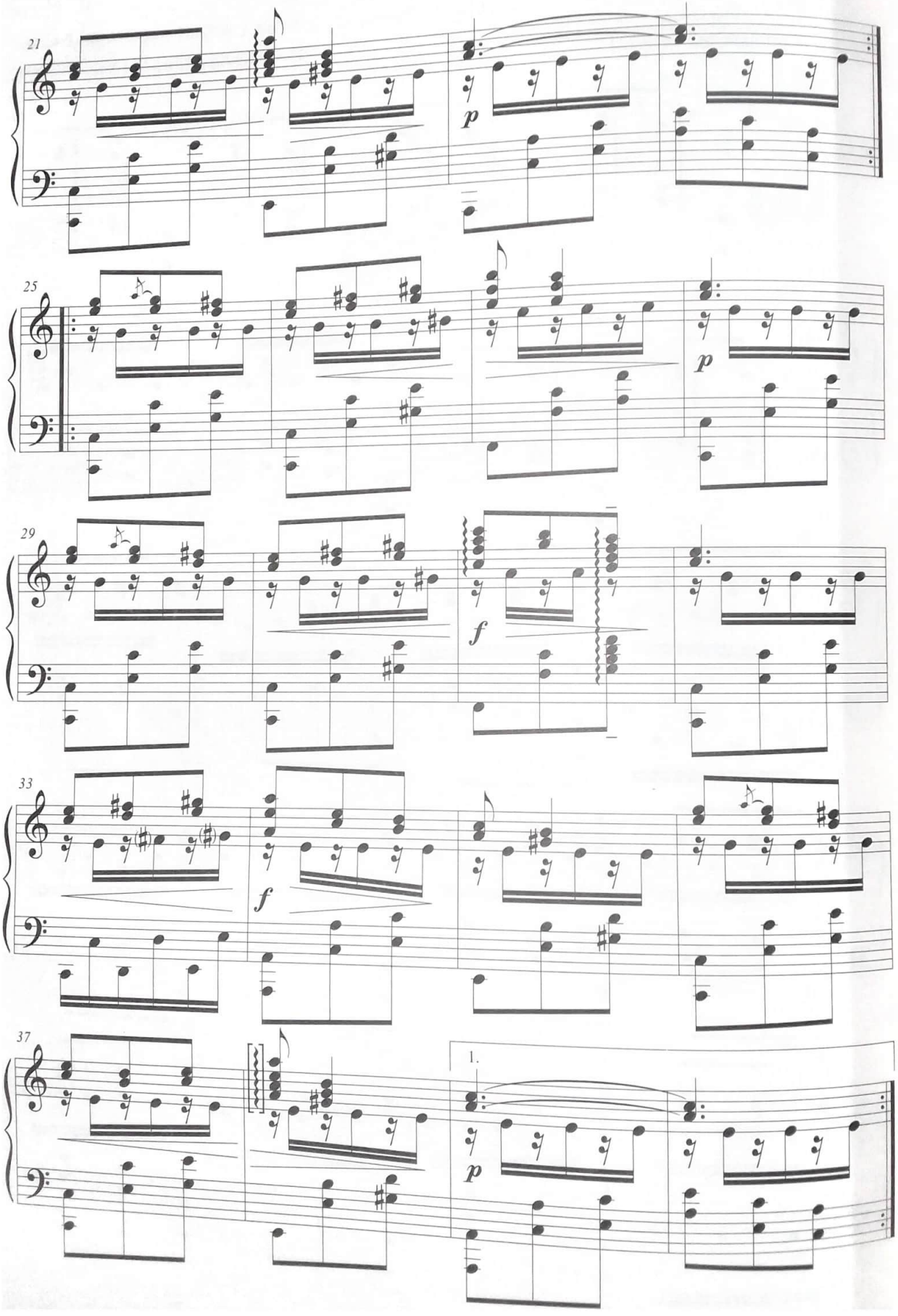
Tristes

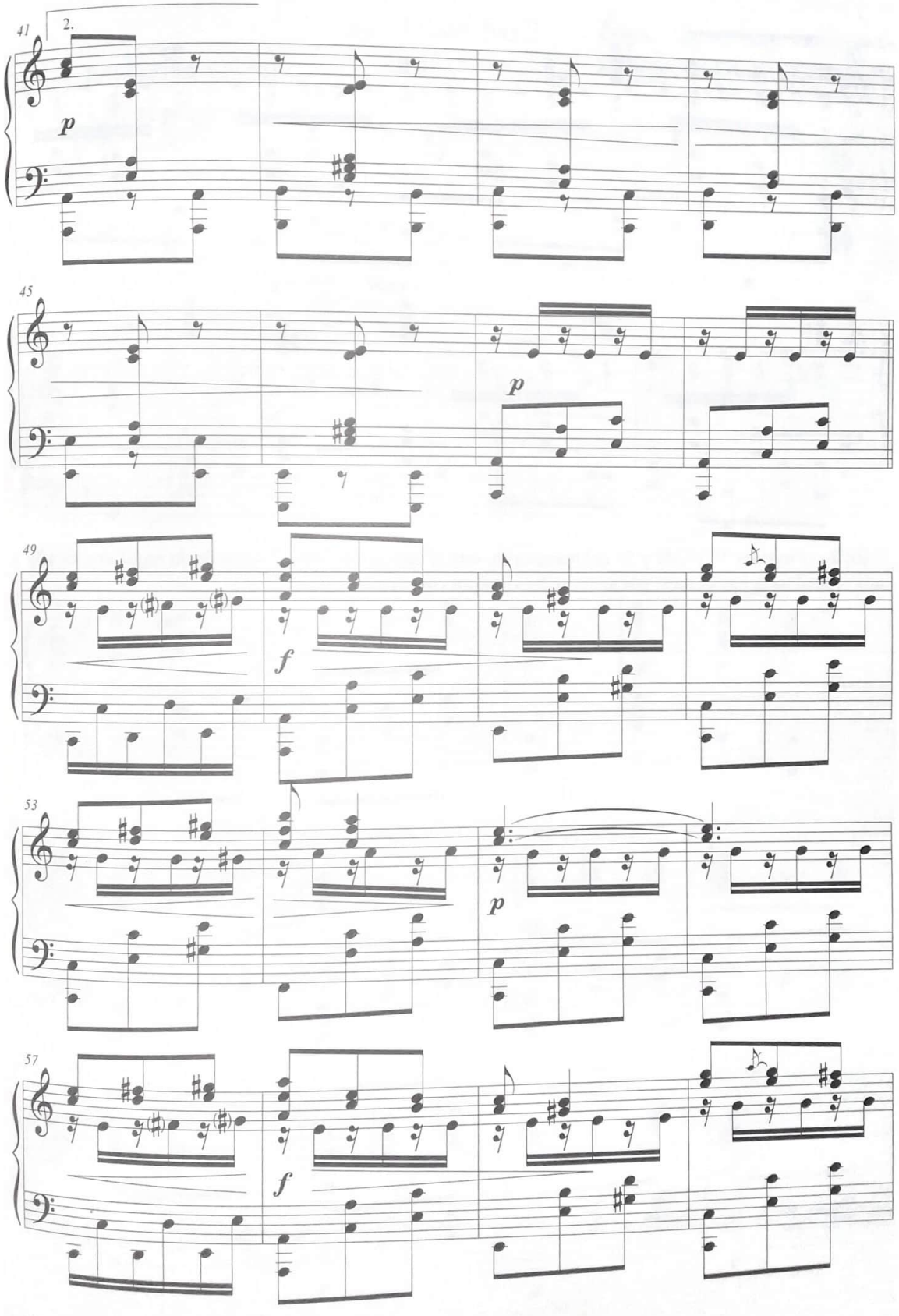
En el Silencio de la Noche

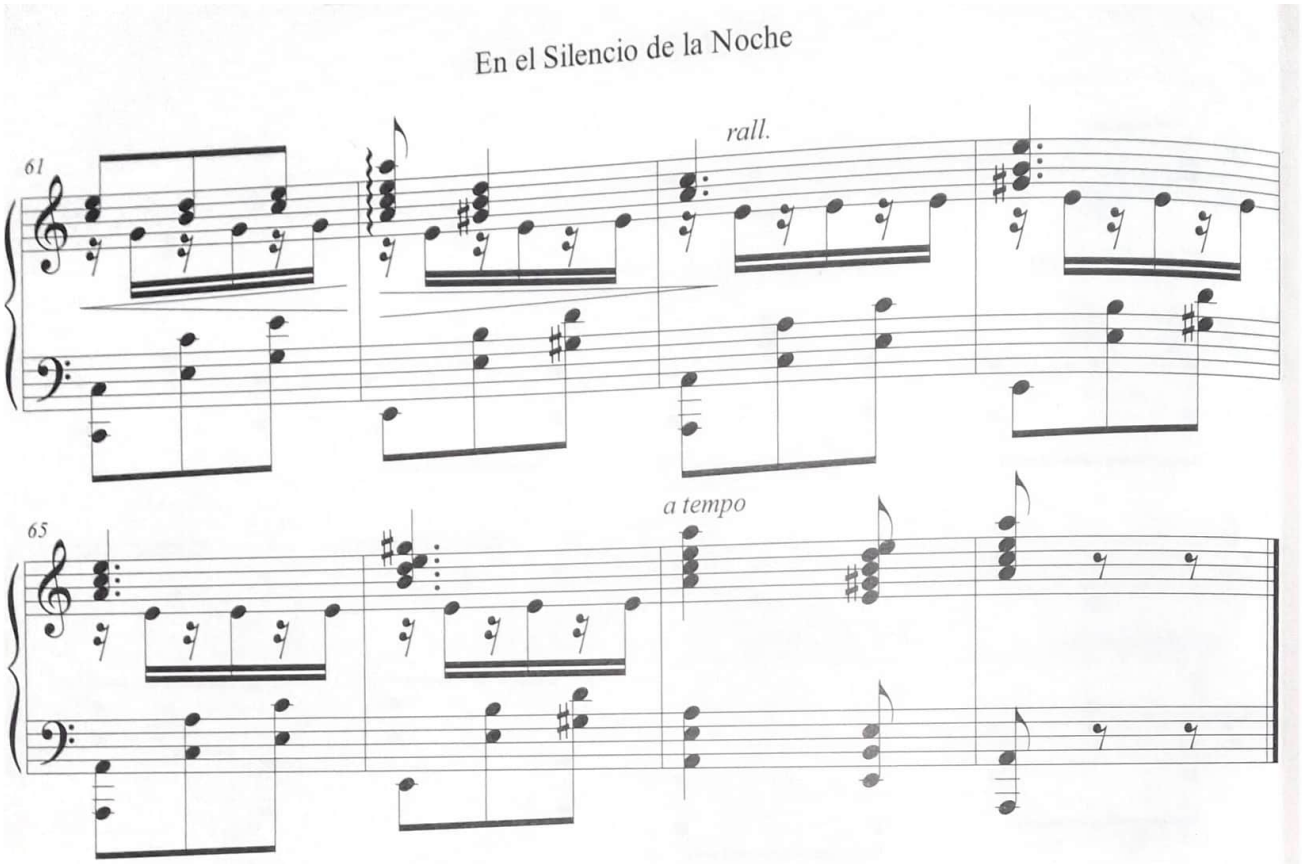
Triste No.1

Miguel Ángel Valda Paredes




21
p
25
p
29
f
33
f
37
1.
p


41
2.
p
45
p
49
f
53
p
57
f

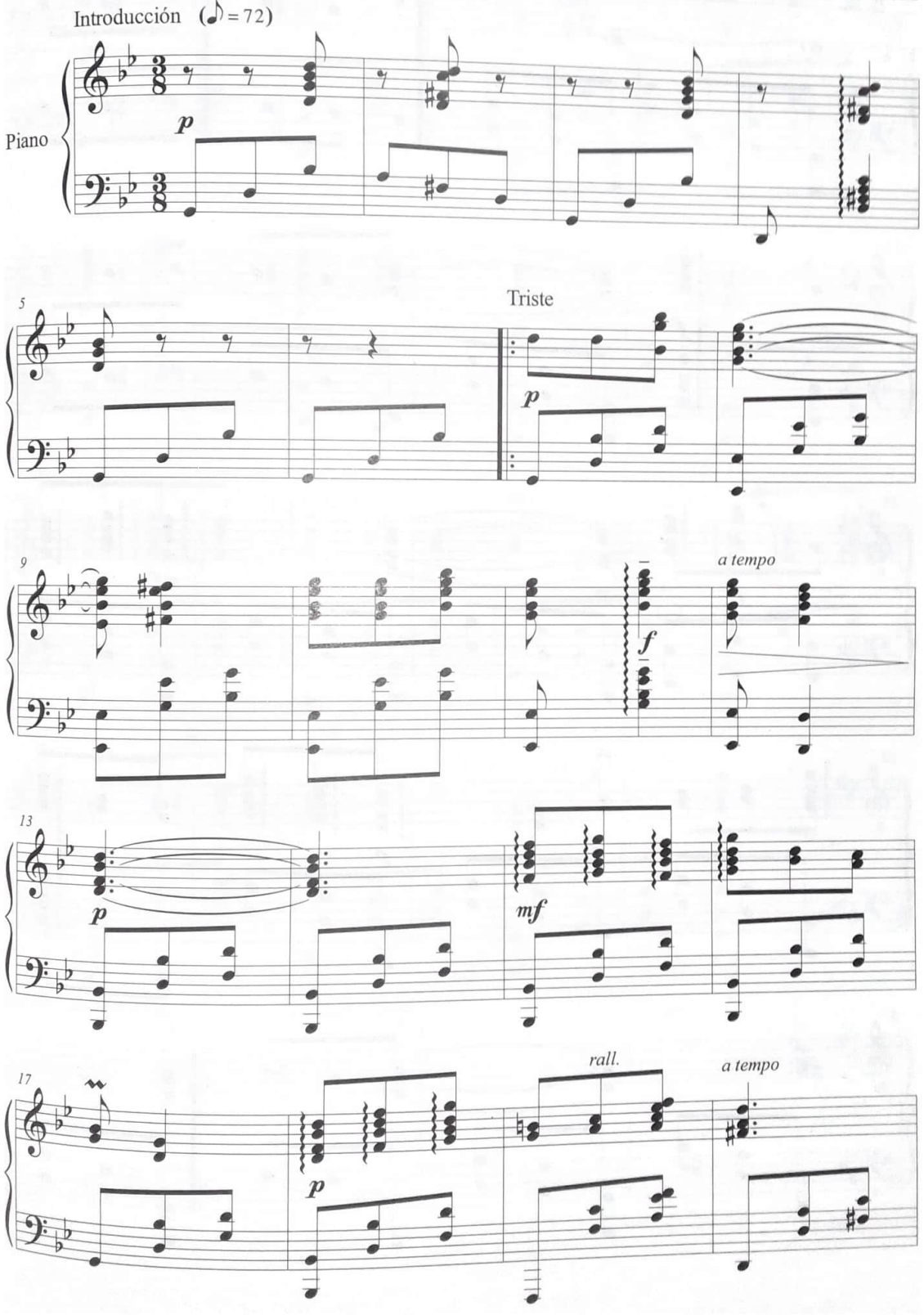


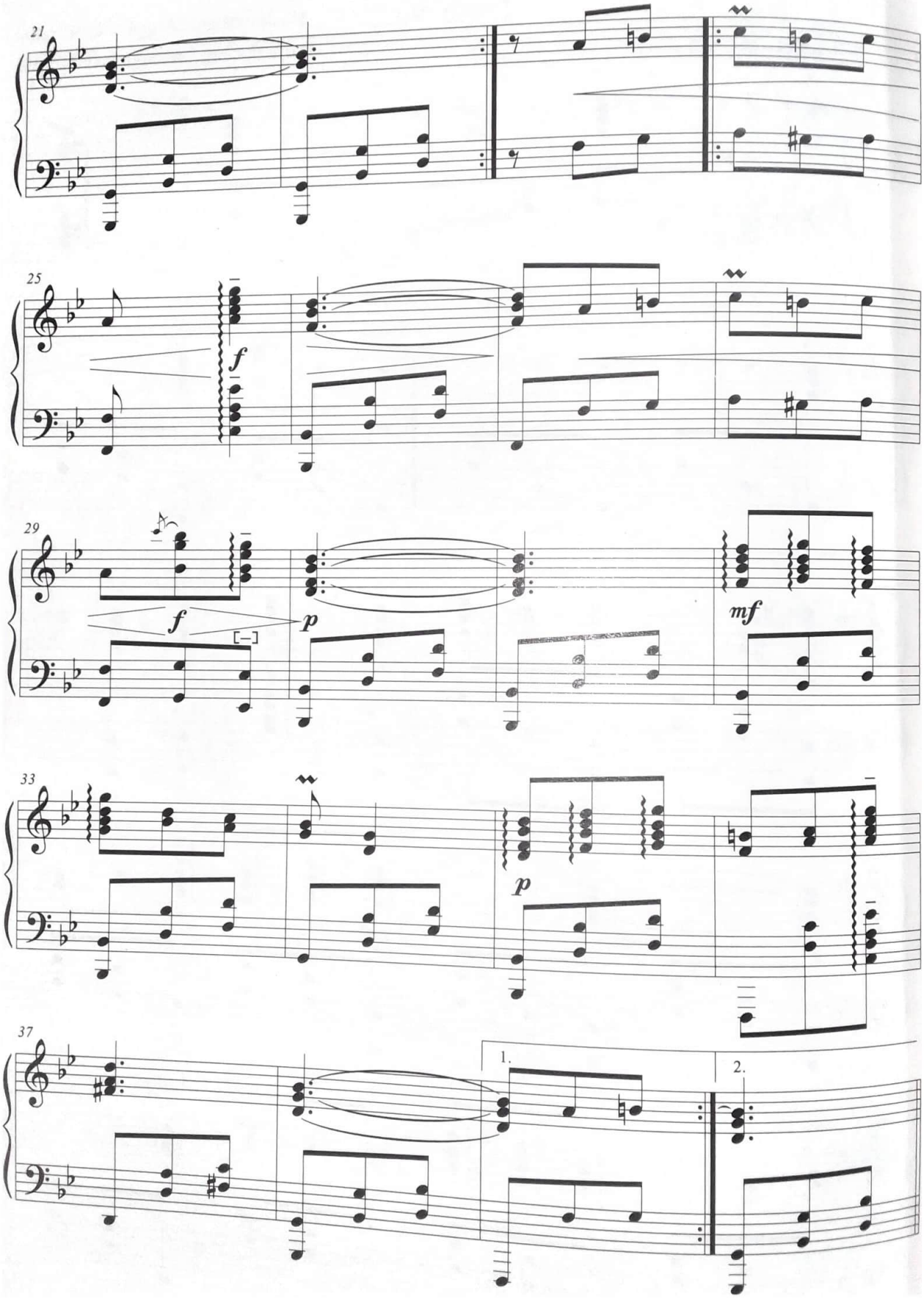
1. En los compases: 9, 17, 49 y 57 del manuscrito, está la indicación "cresc." antes de un regulador, siendo una redundancia innecesaria, por tanto, se ha visto por conveniente quitarla.

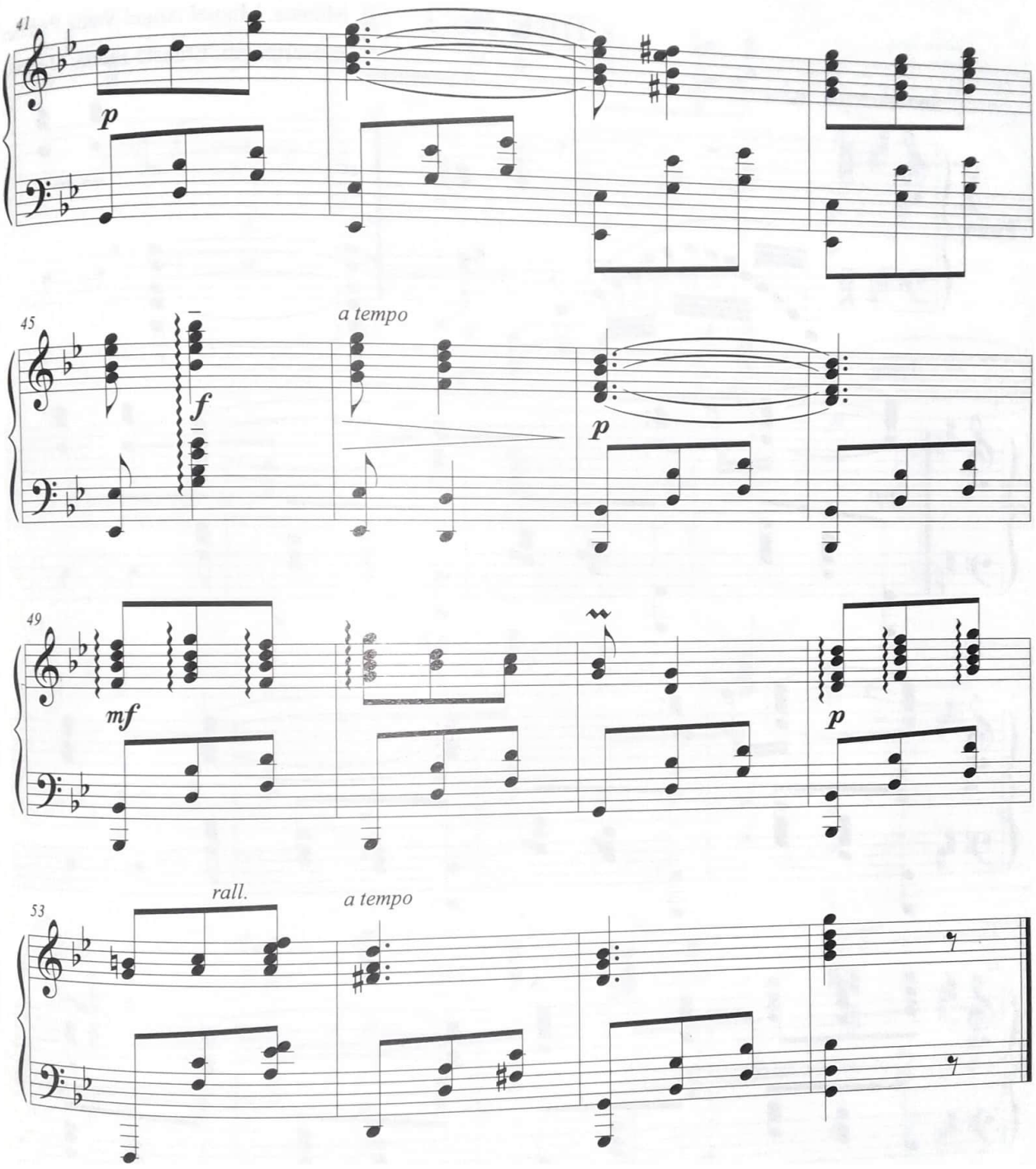
El Olvido

Triste No.2

Miguel Ángel Valda Paredes



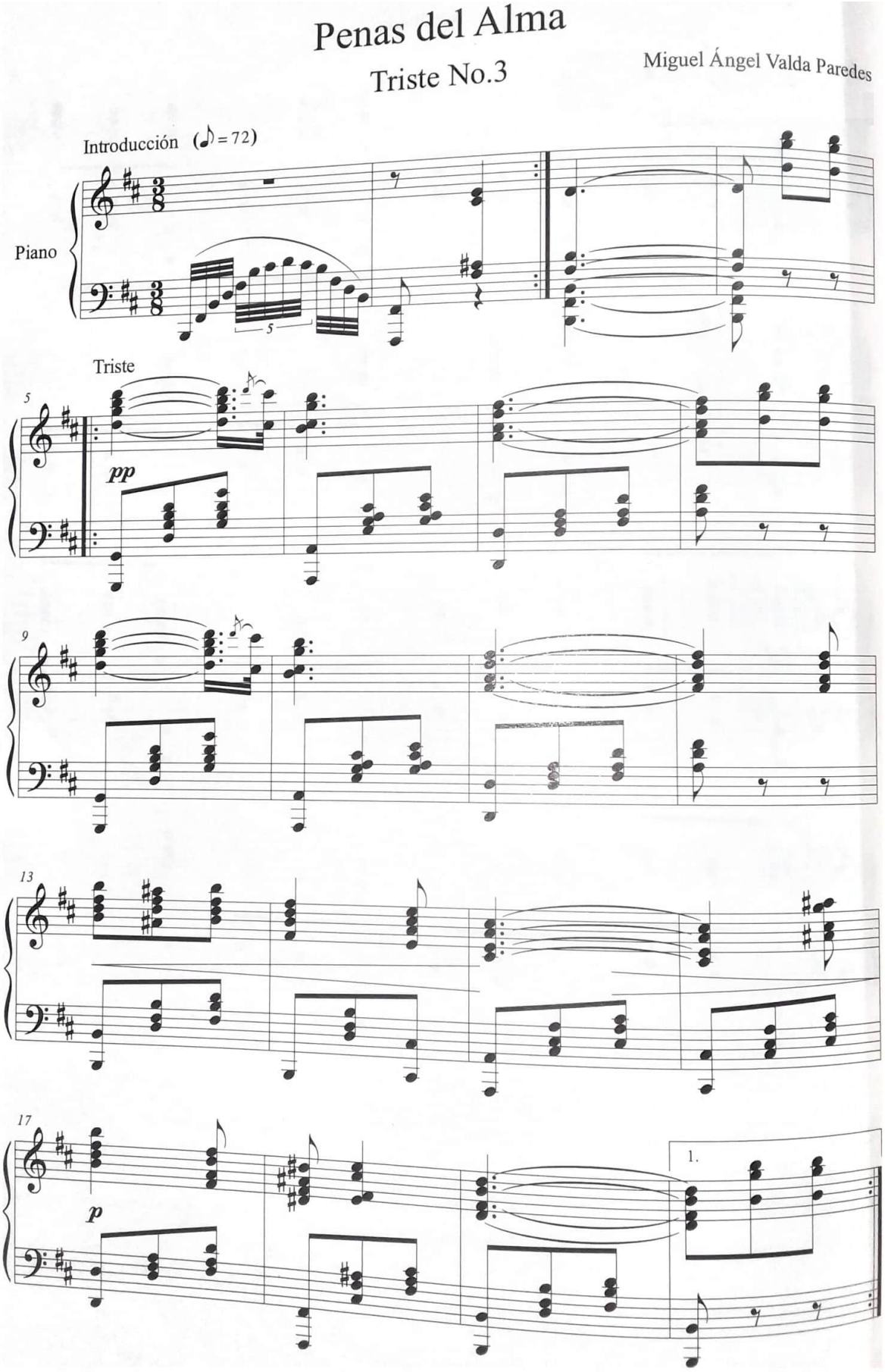

21
25
f
29
f
p
[–]
mf
33
p
37
1.
2.

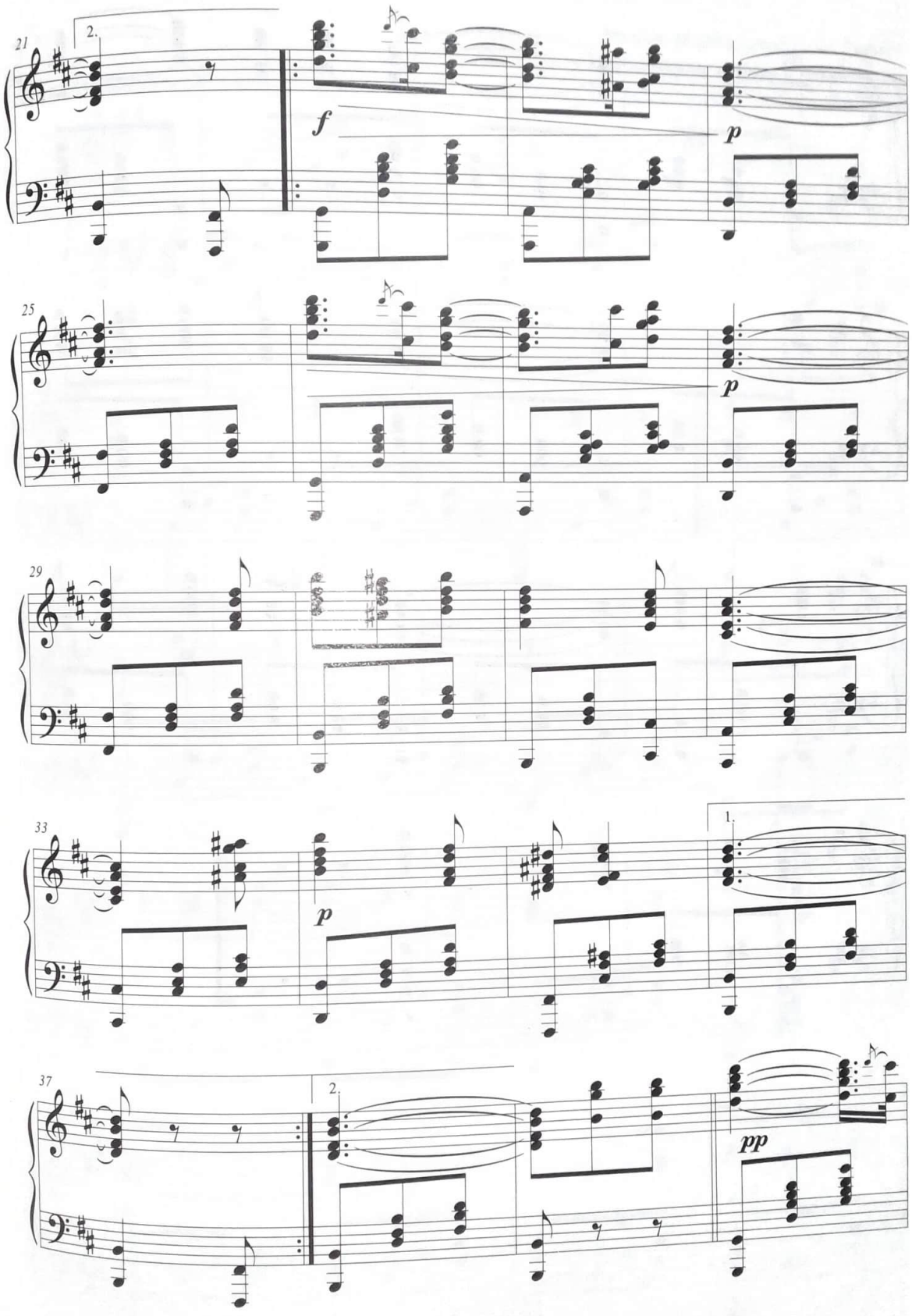

41
p
45
a tempo
f
p
49
mf
p
53
rall.
a tempo

Penas del Alma

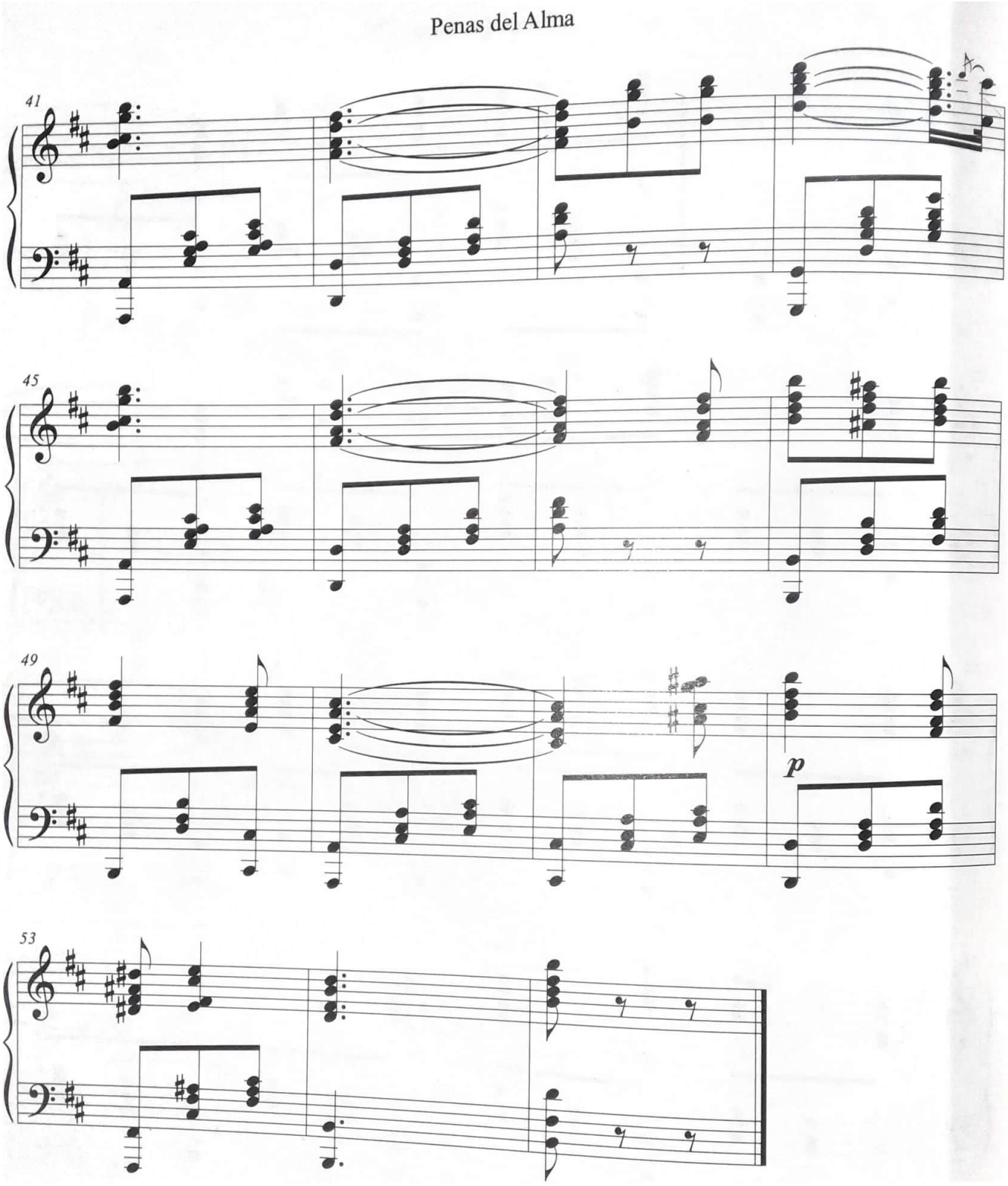
Triste No.3

Miguel Ángel Valda Paredes




21
2.
f
p
25
p
29
33
p
1.
37
2.
pp

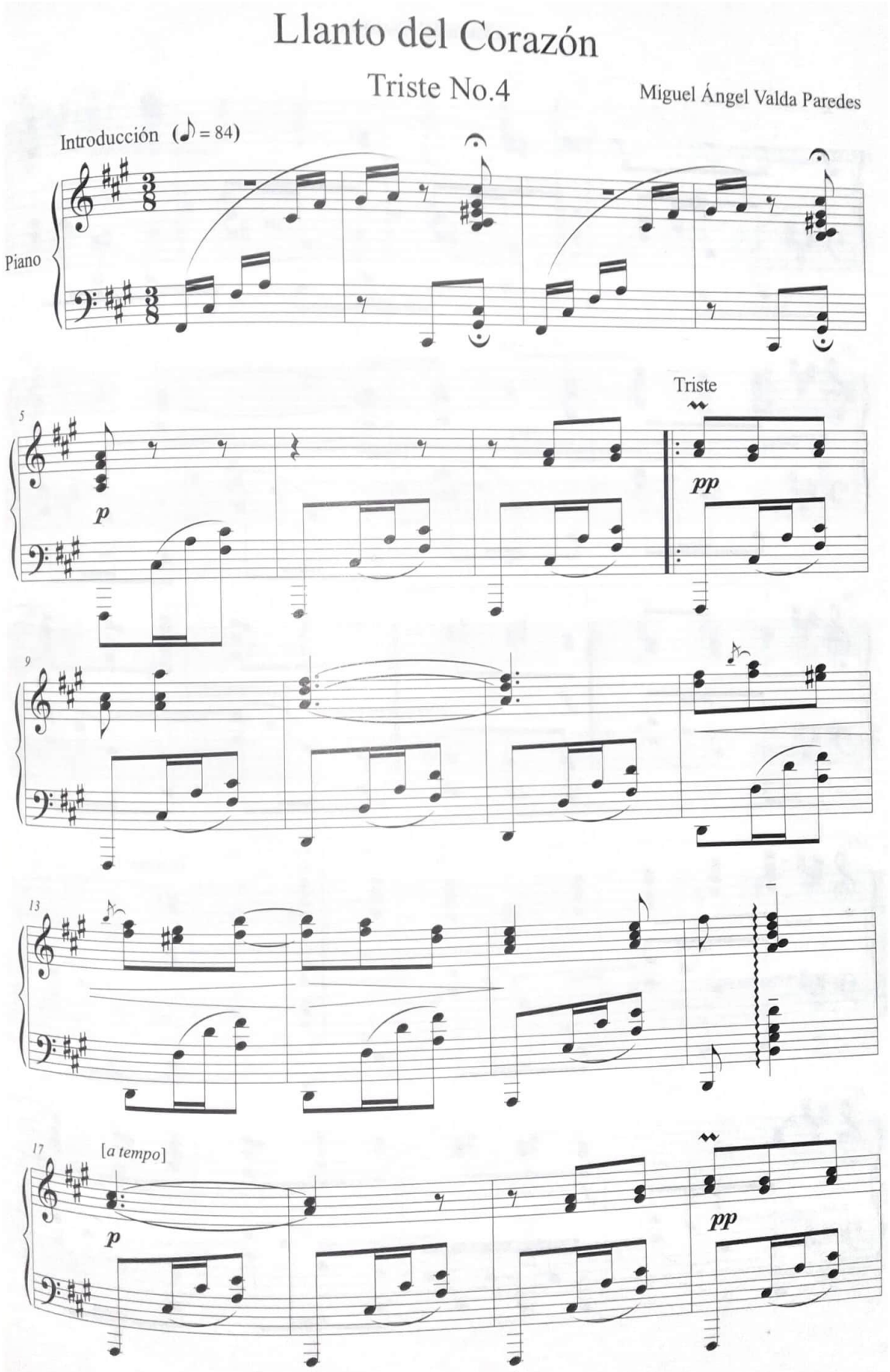
Penas del Alma

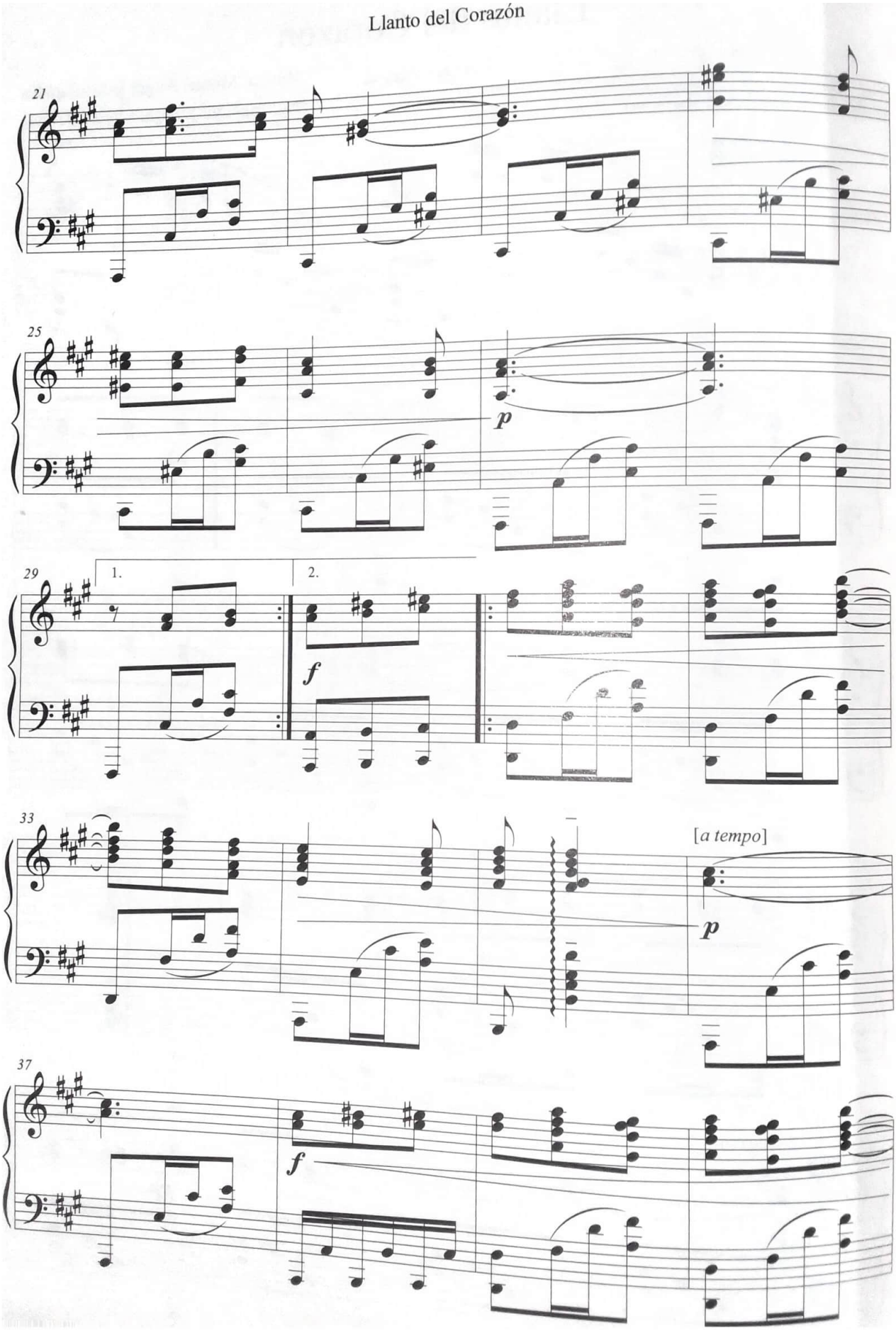


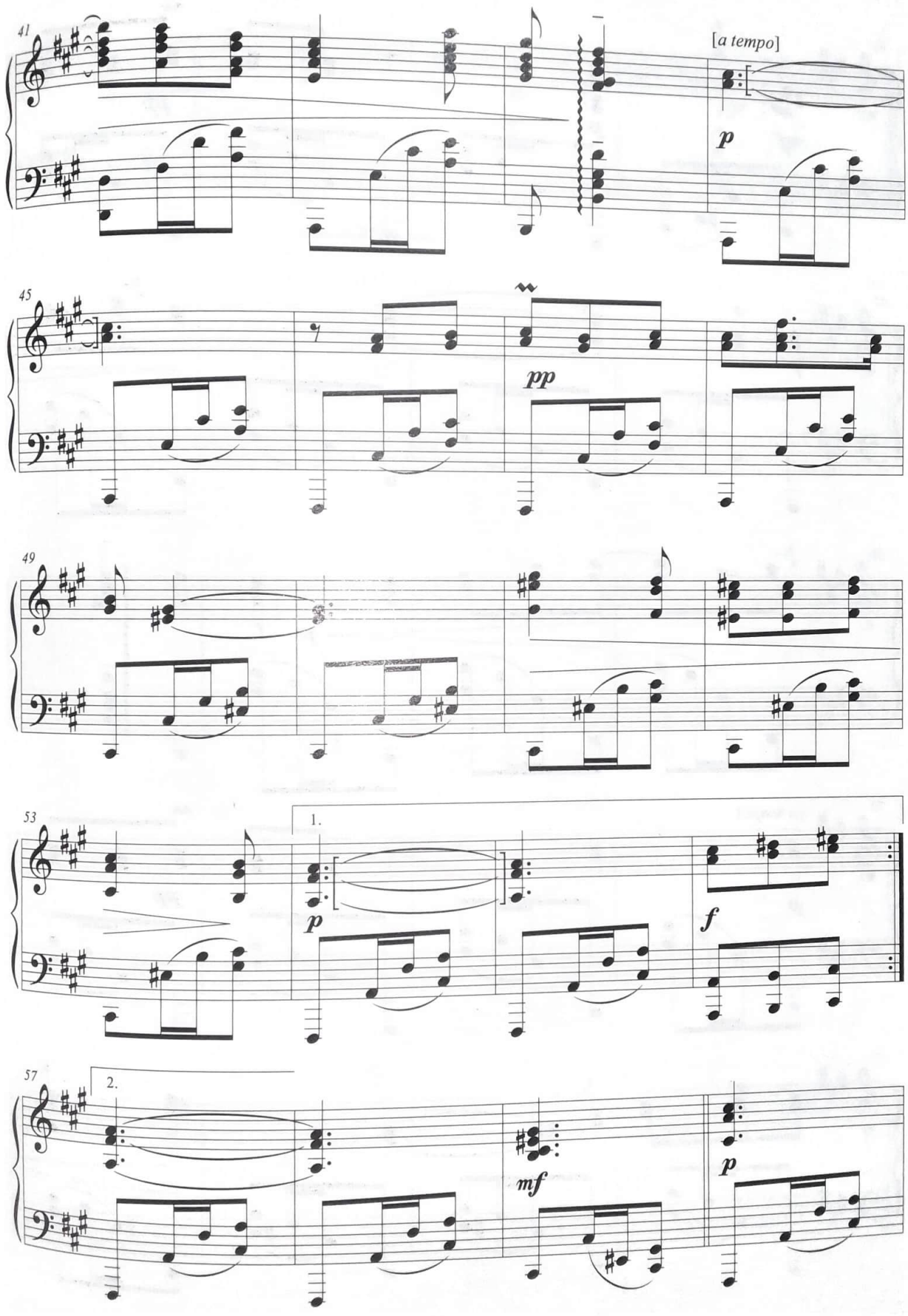
Llanto del Corazón

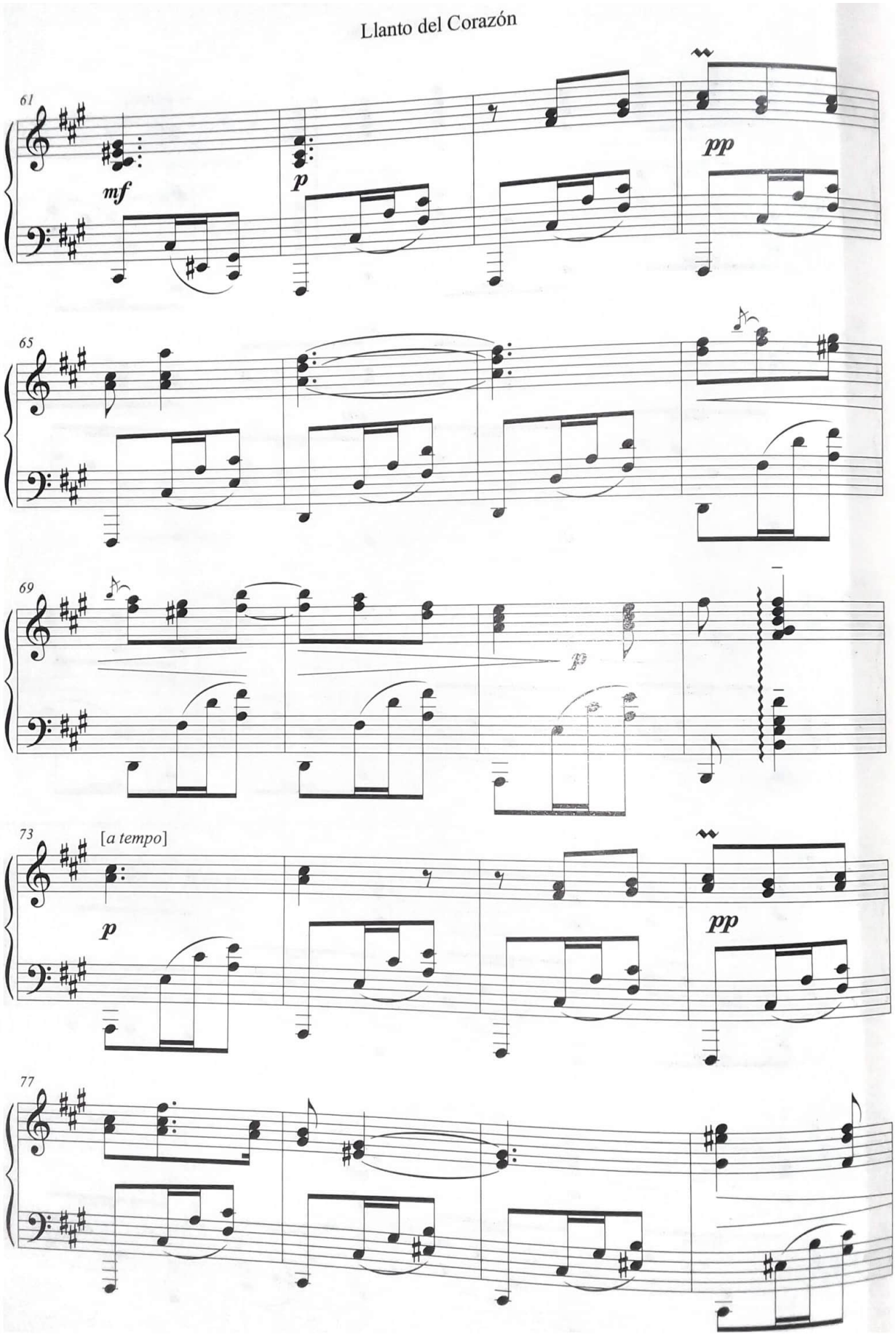
Triste No.4

Miguel Ángel Valda Paredes

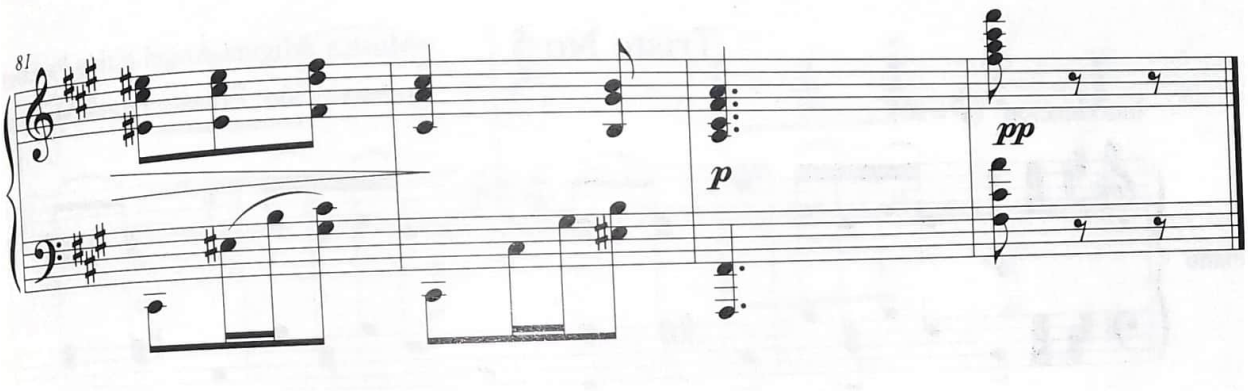



21
25
p
29
1.
2.
f
33
[a tempo]
p
37
f


41
[a tempo]
p
45
pp
49
53
1.
p
f
57
2.
mf
p


Llanto del Corazón
61
mf
p
pp
65
69
73
[a tempo]
p
pp
77

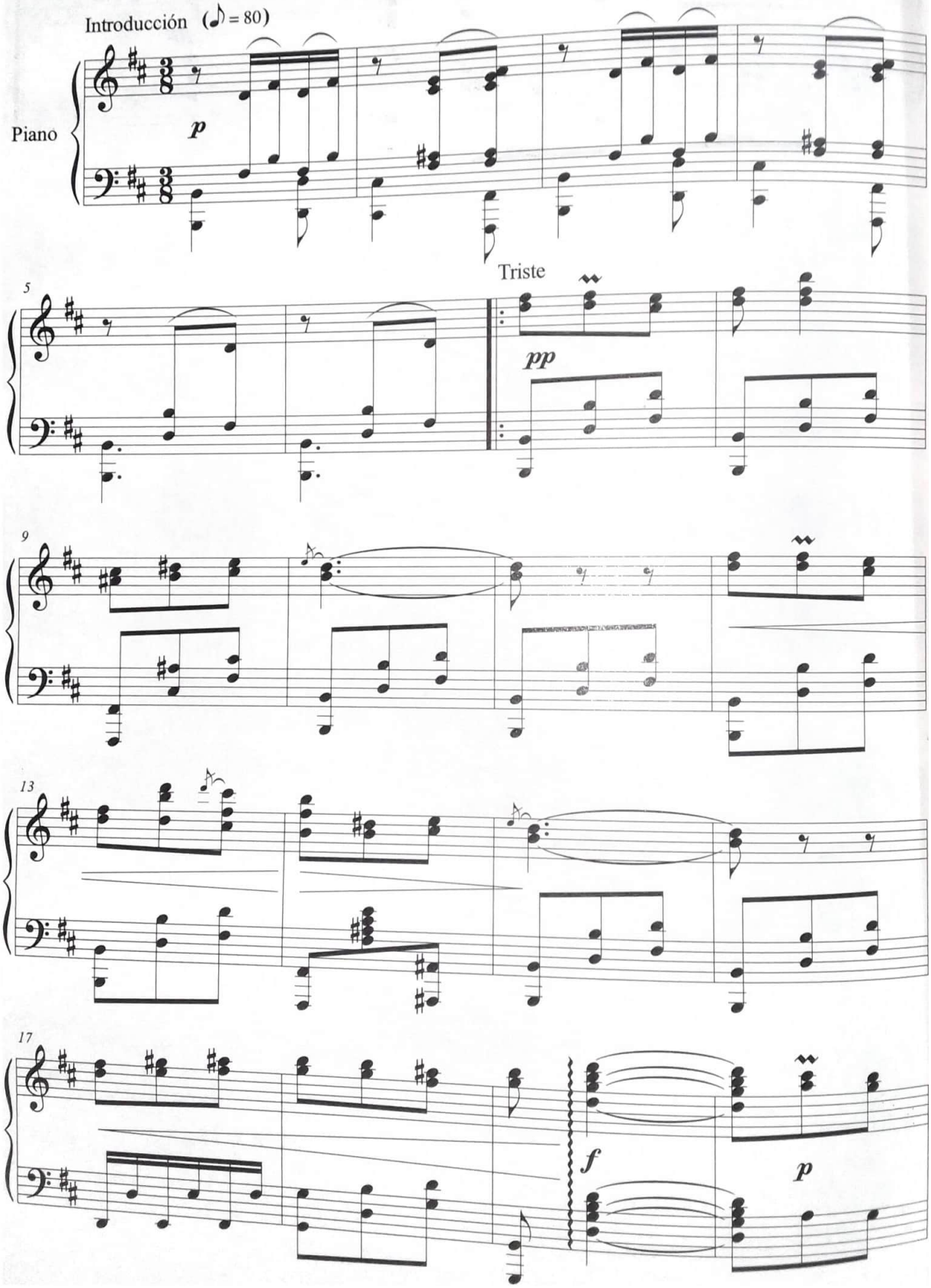
Llanto del Corazón

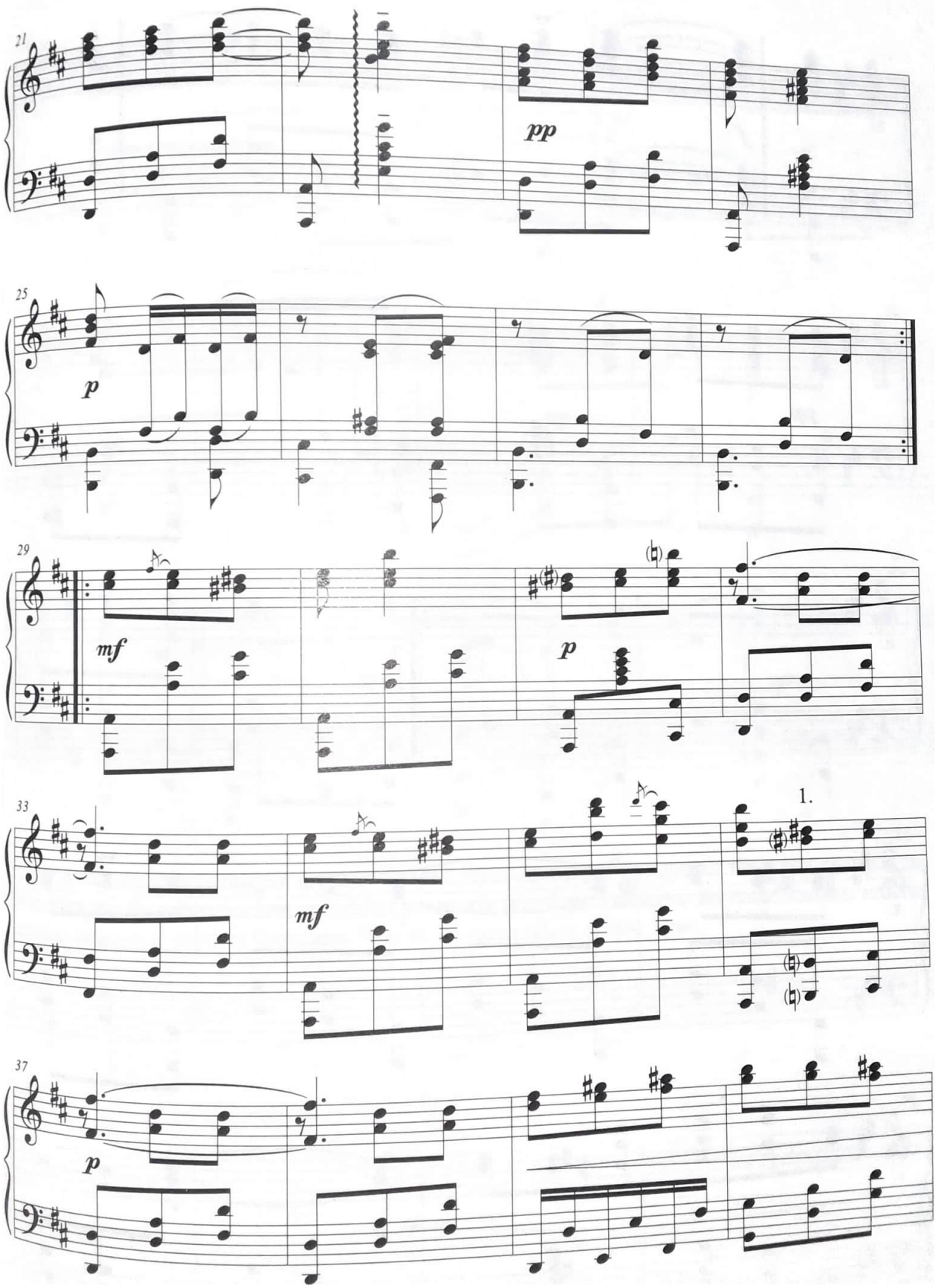


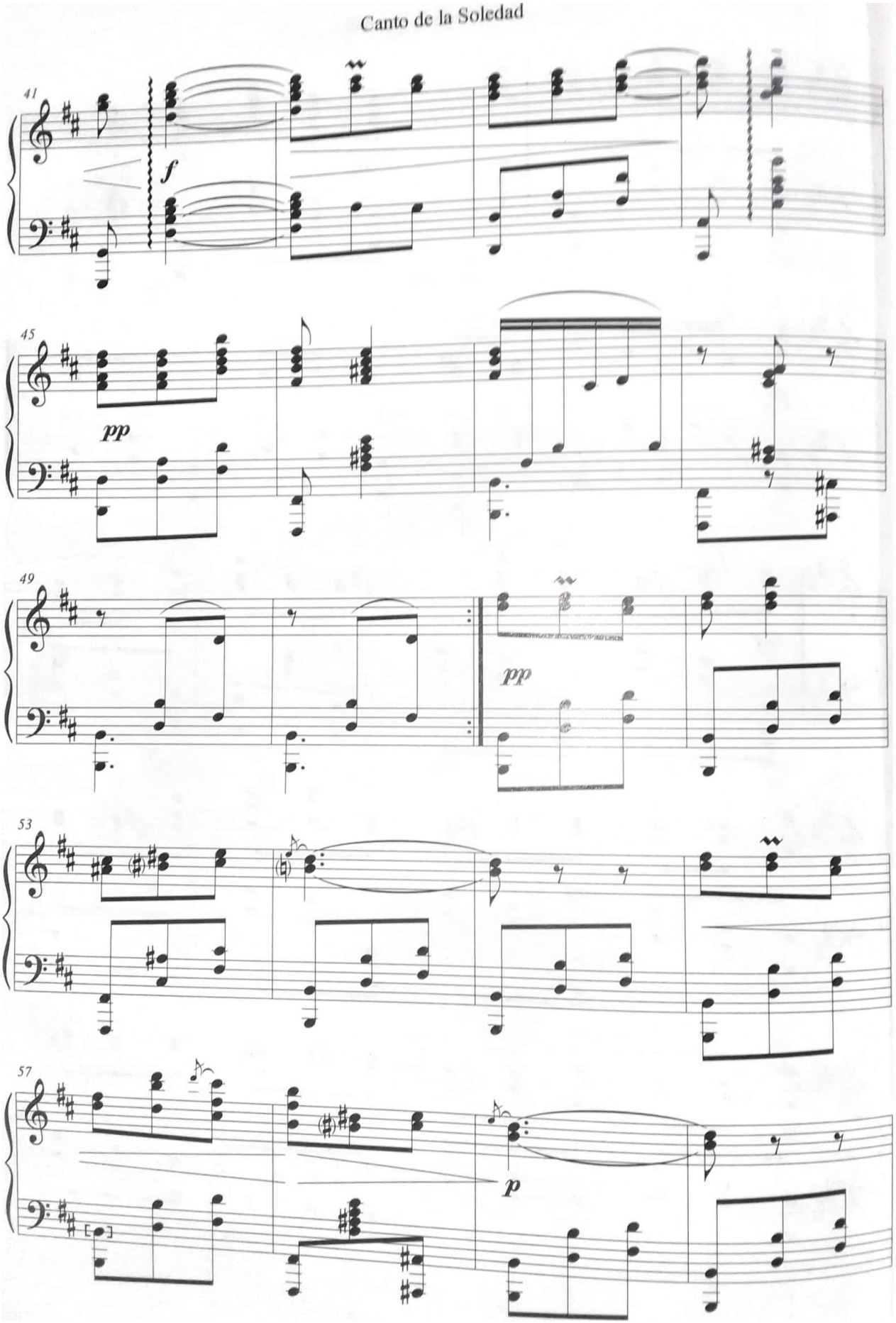
Canto de la Soledad

Triste No.5

Miguel Ángel Valda Paredes




21
pp
25
p
29
mf
p
33
mf
1.
37
p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f
45
pp
49
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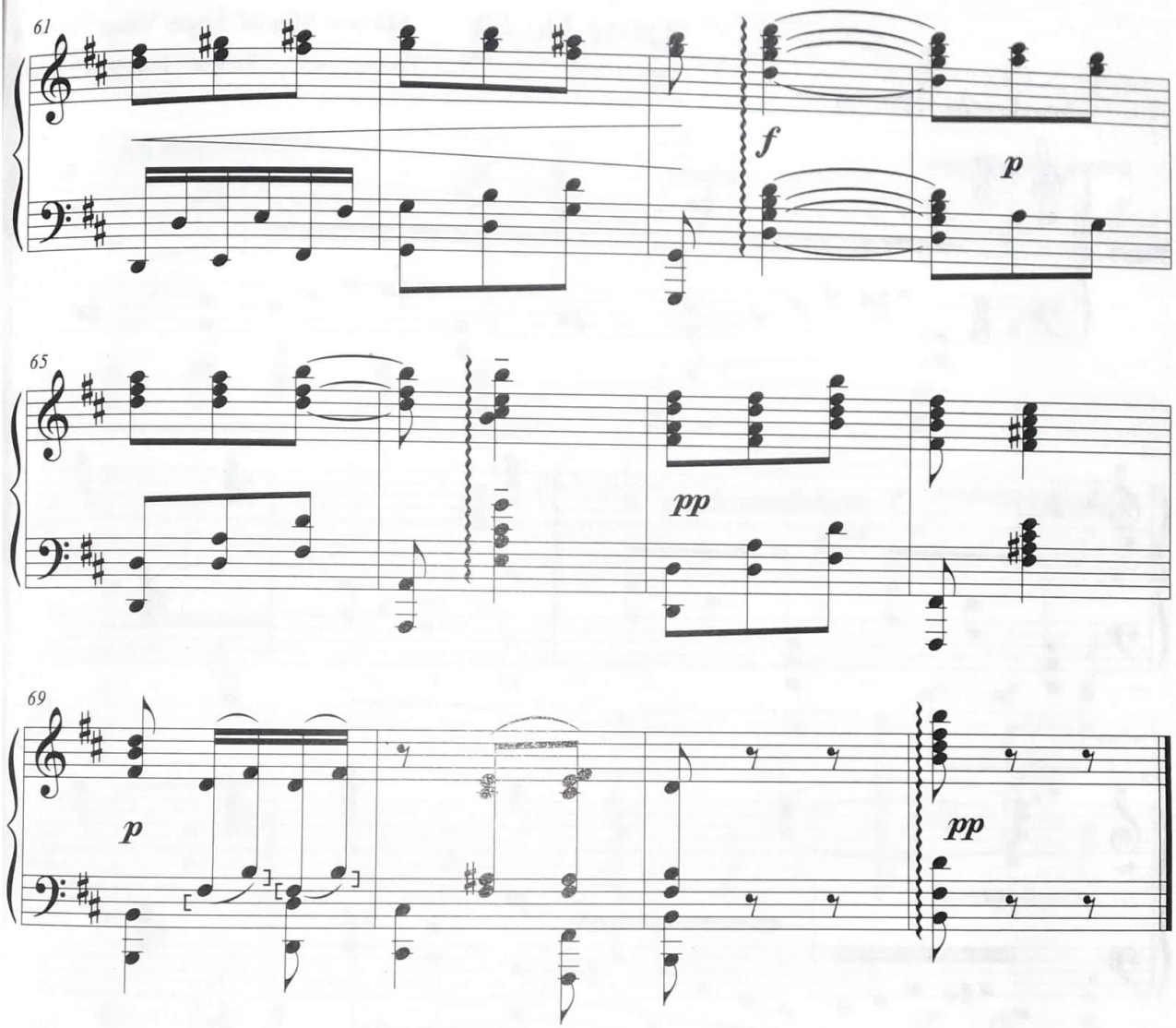
53
57
p

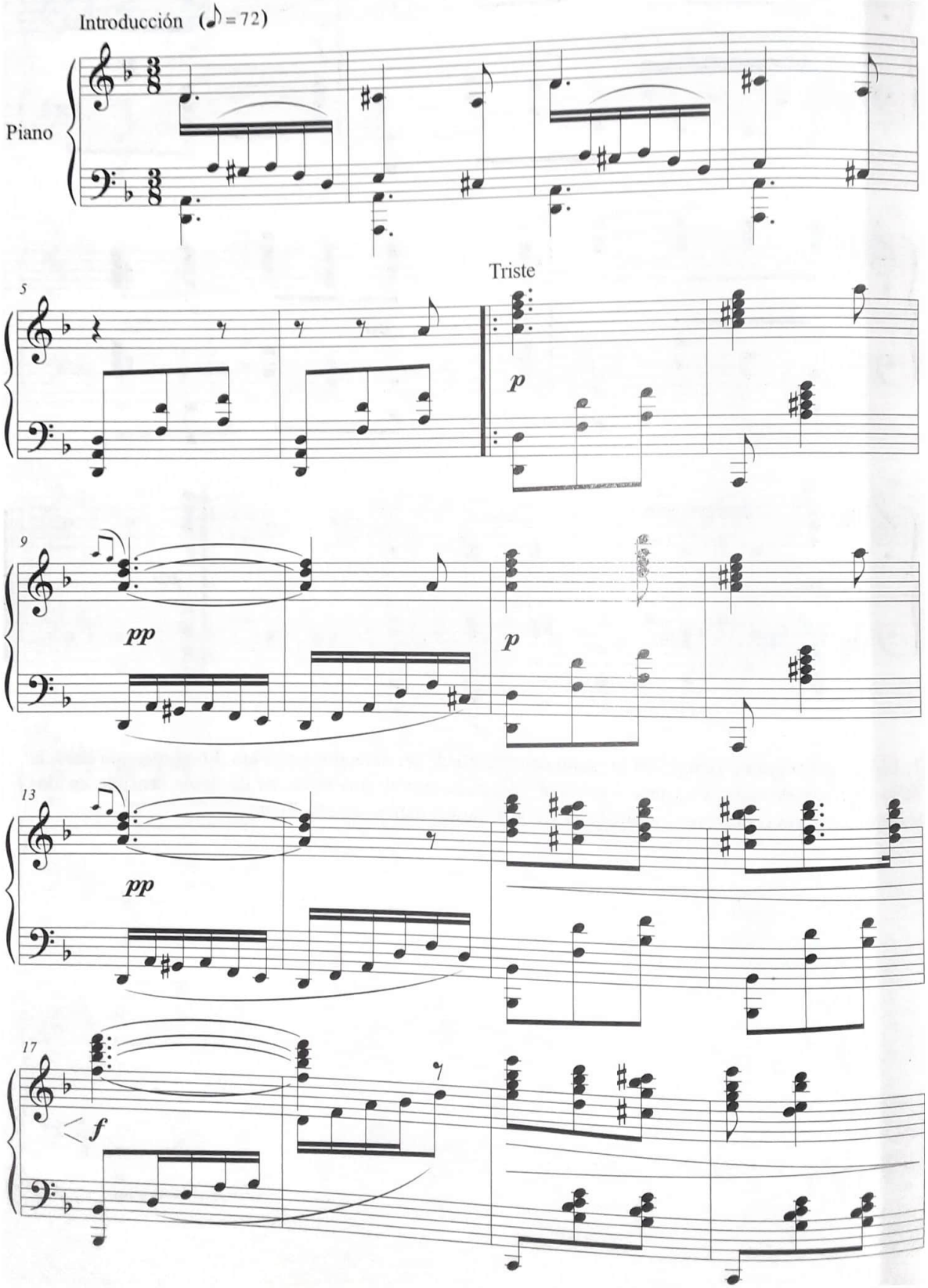


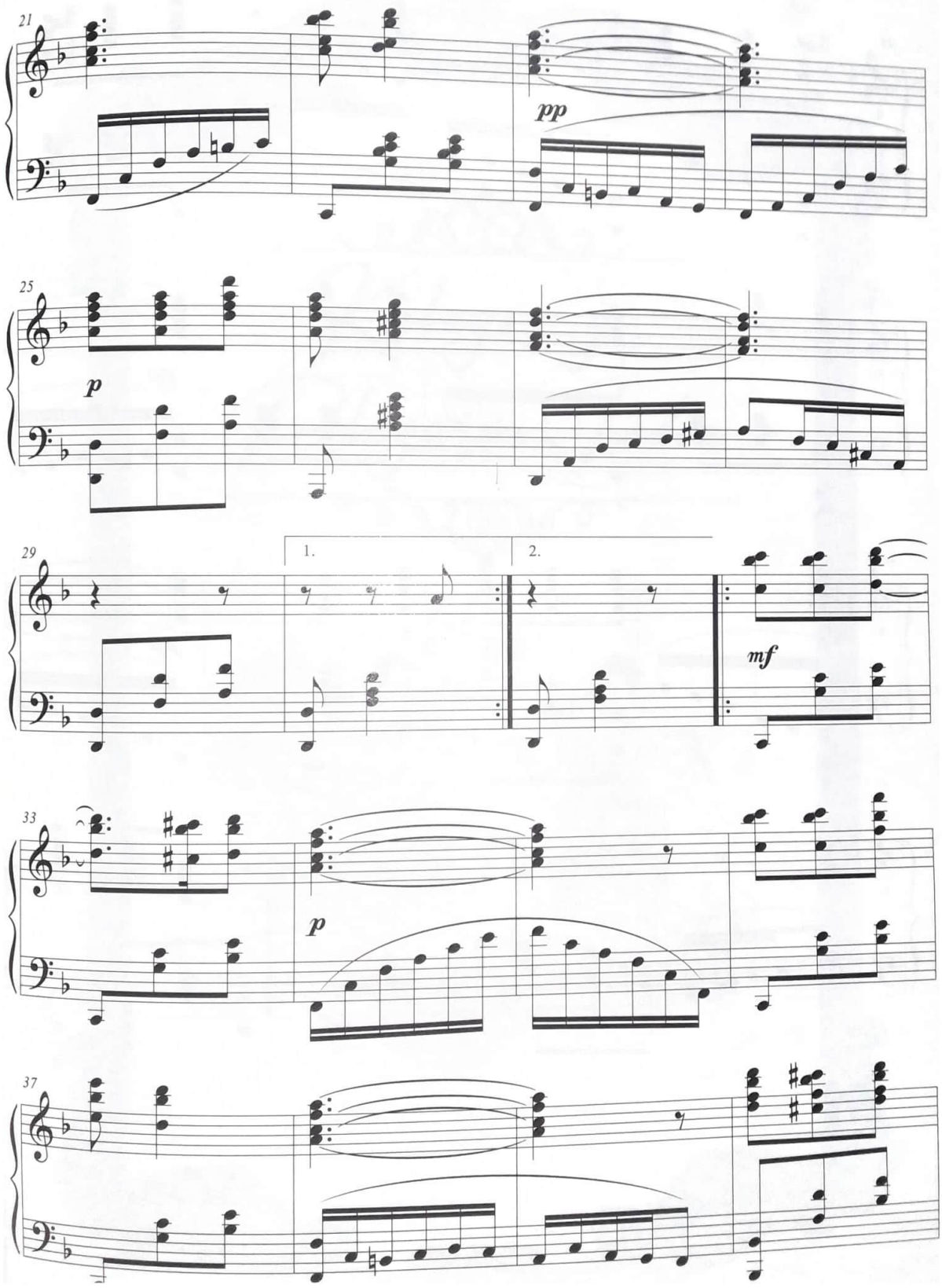
1. El "si" del segundo tiempo en la mano derecha puede ser natural o sostenido. En el segundo caso, la falsa relación de octava es una sonoridad apropiada por el giro motívico de doble sensible en dos terceras menores o mayores (compases 39 al 40), característicos de este Triste.

Sueño de Amor

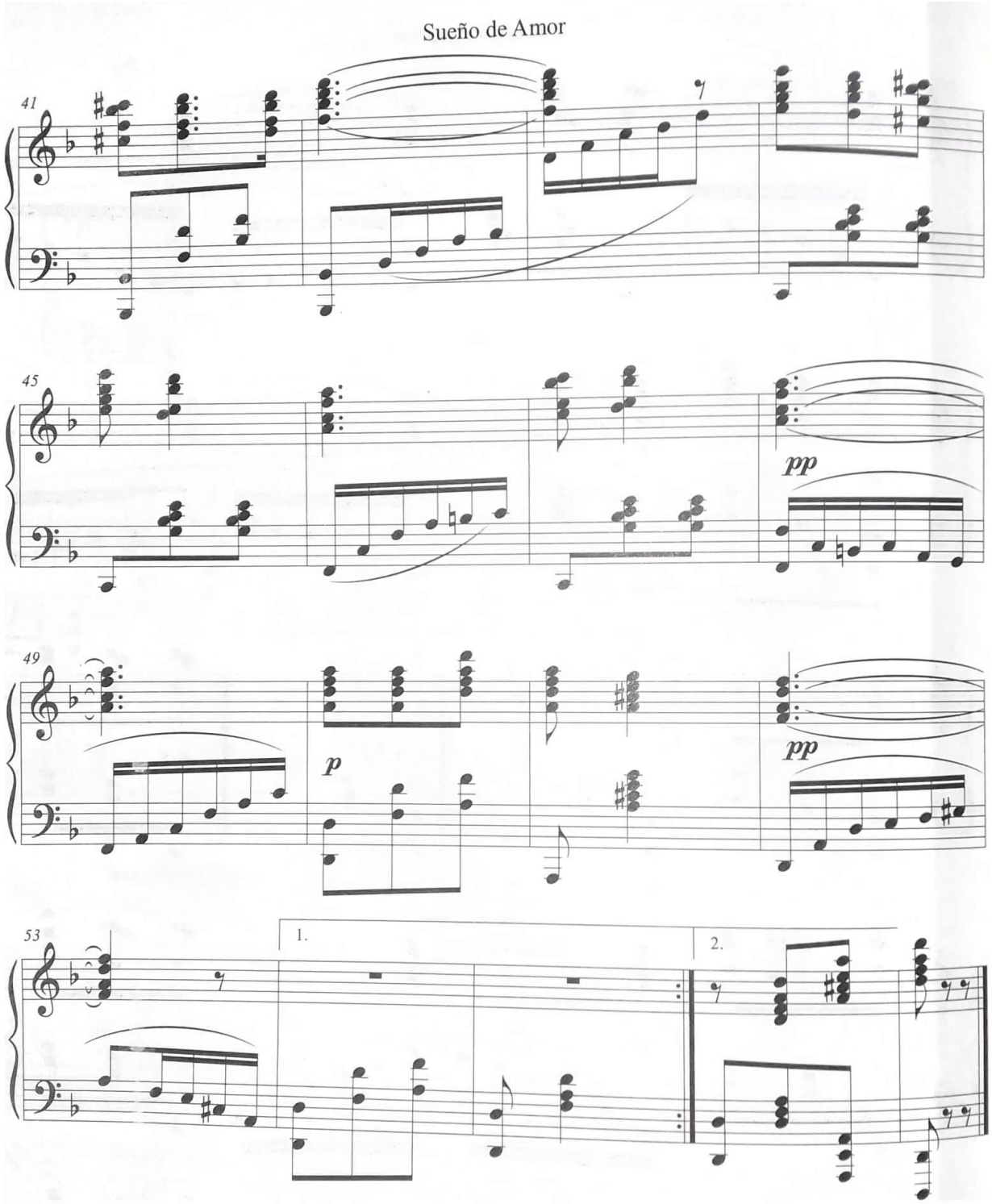
Triste No.6

Miguel Ángel Valda Paredes




21
pp
25
p
29
1.
2.
mf
33
p
37

Sueño de Amor

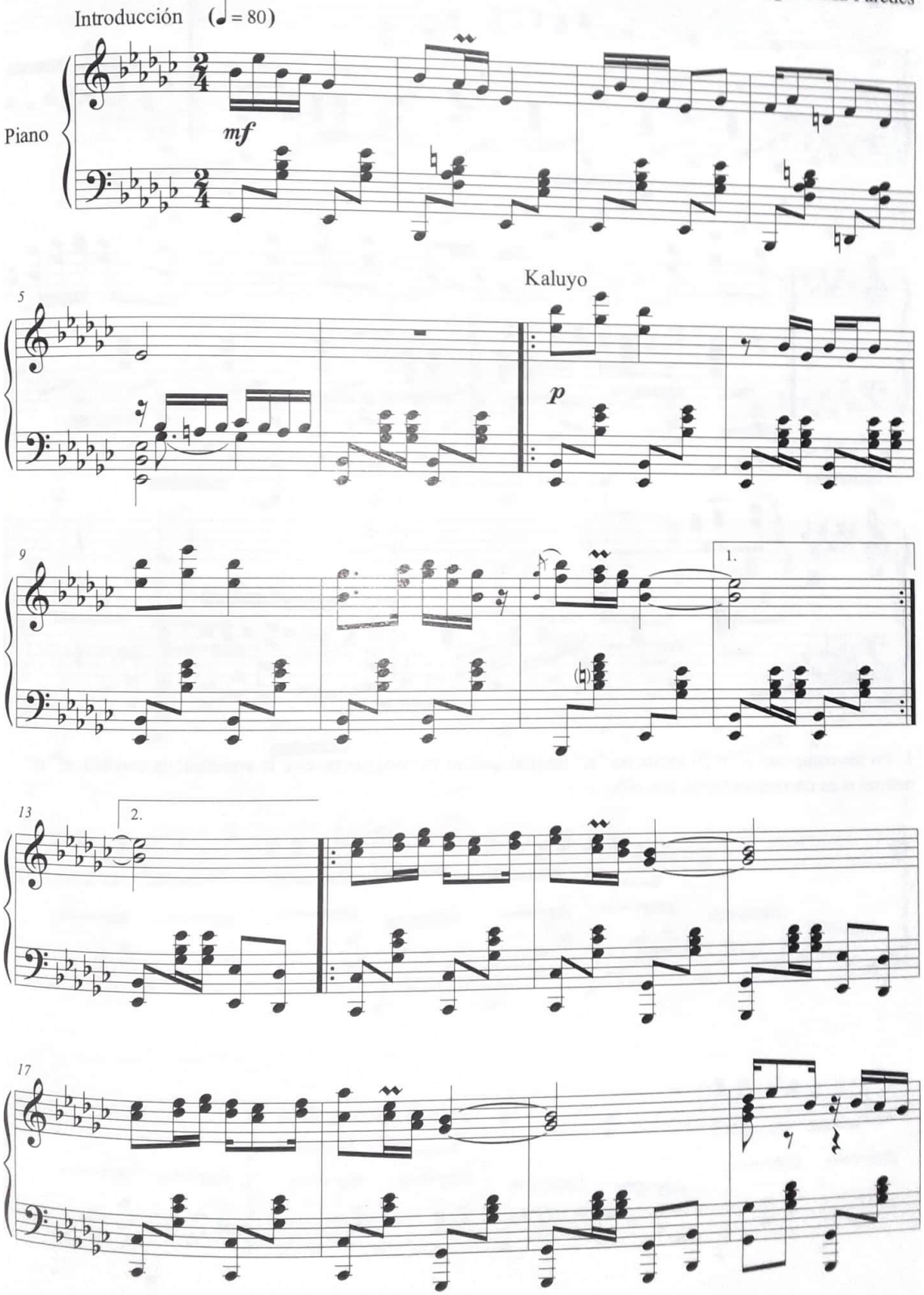


Kaluyos y Plegaria India

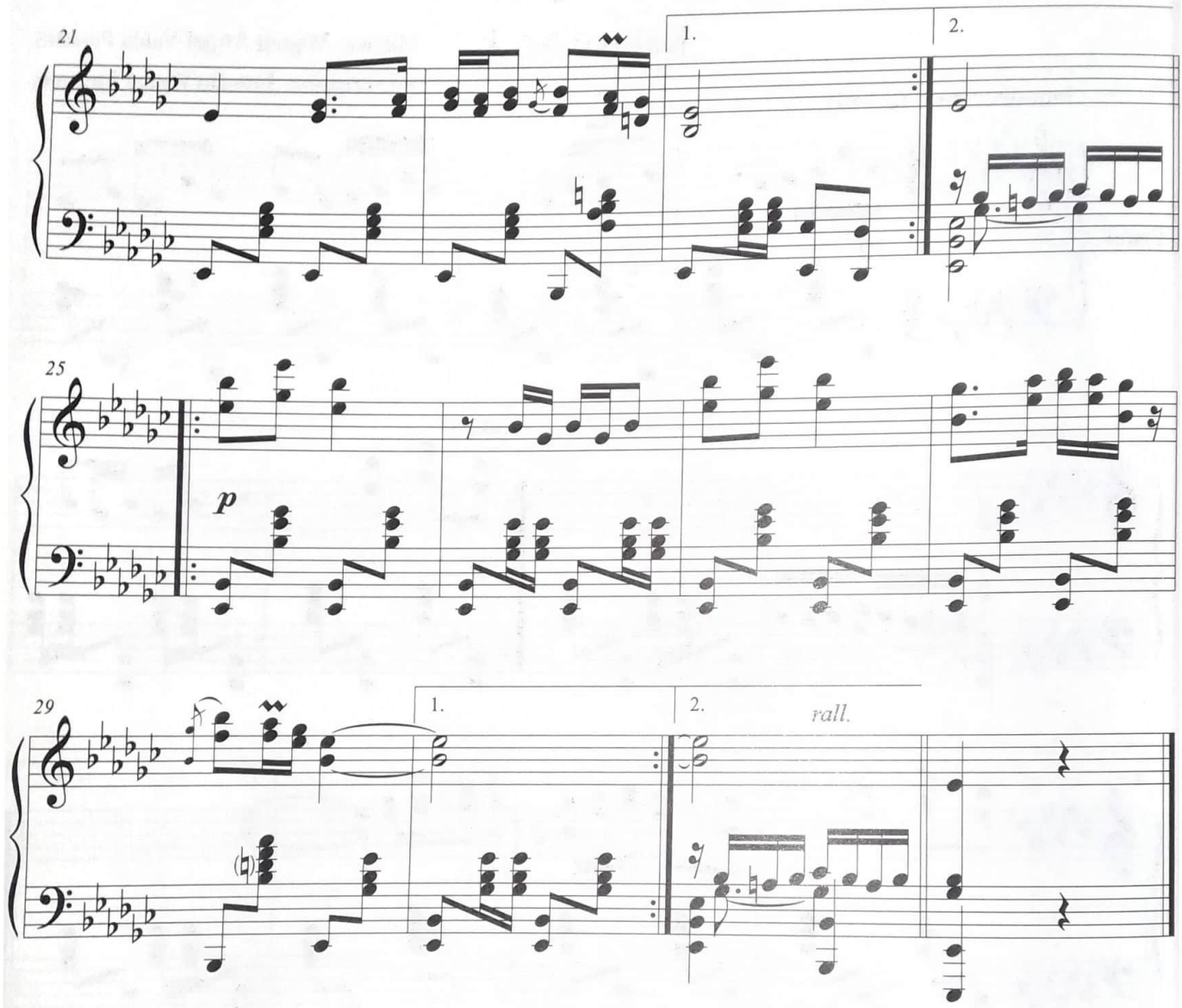
Corazón Quechua

Kaluyo No.1

Miguel Ángel Valda Paredes



Corazón Quechua



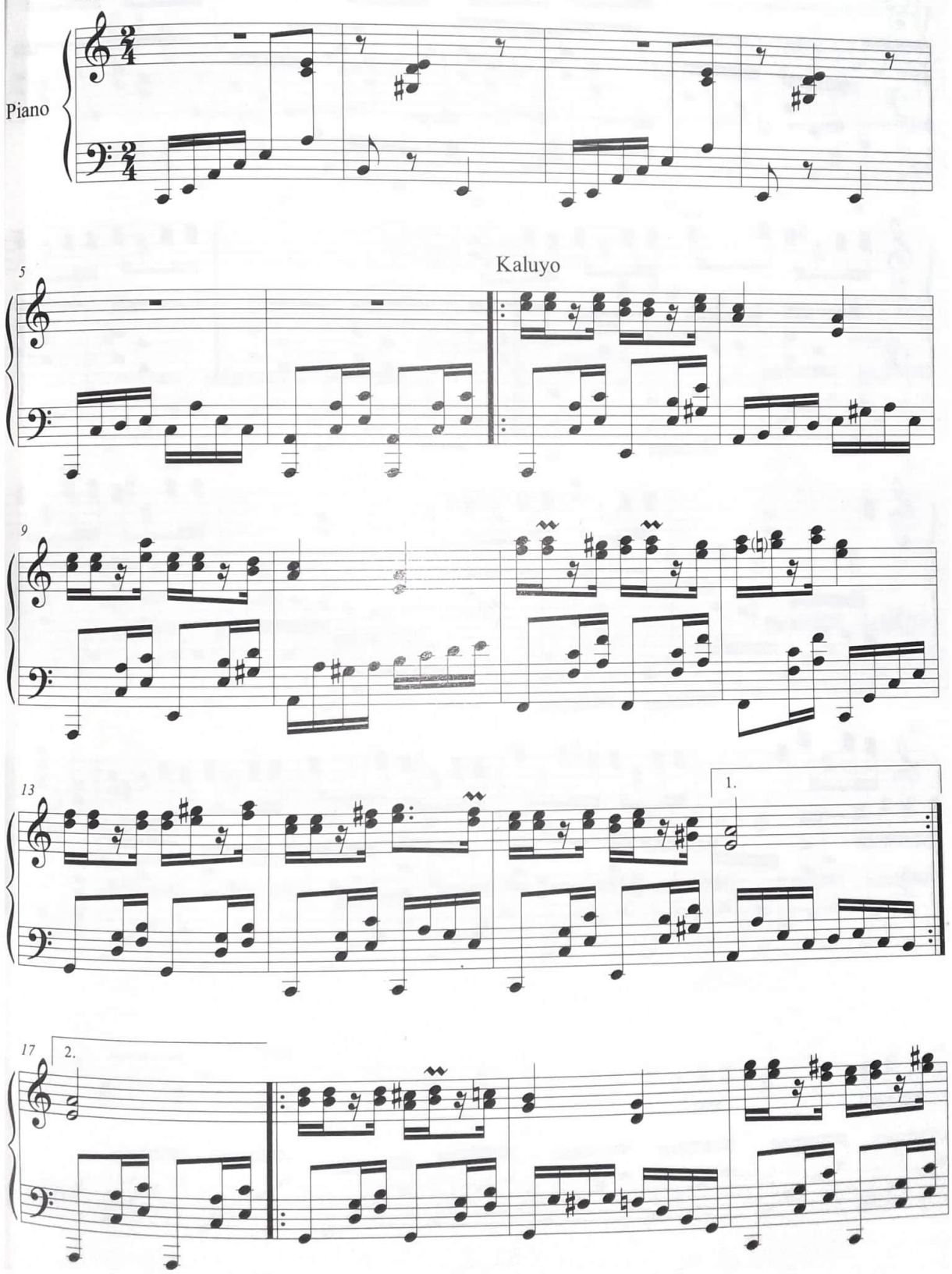
1. En los compases 11 y 29 existe un "si" natural que no es congruente con la armonía; en cambio, el "re" natural si es correspondiente con ella.

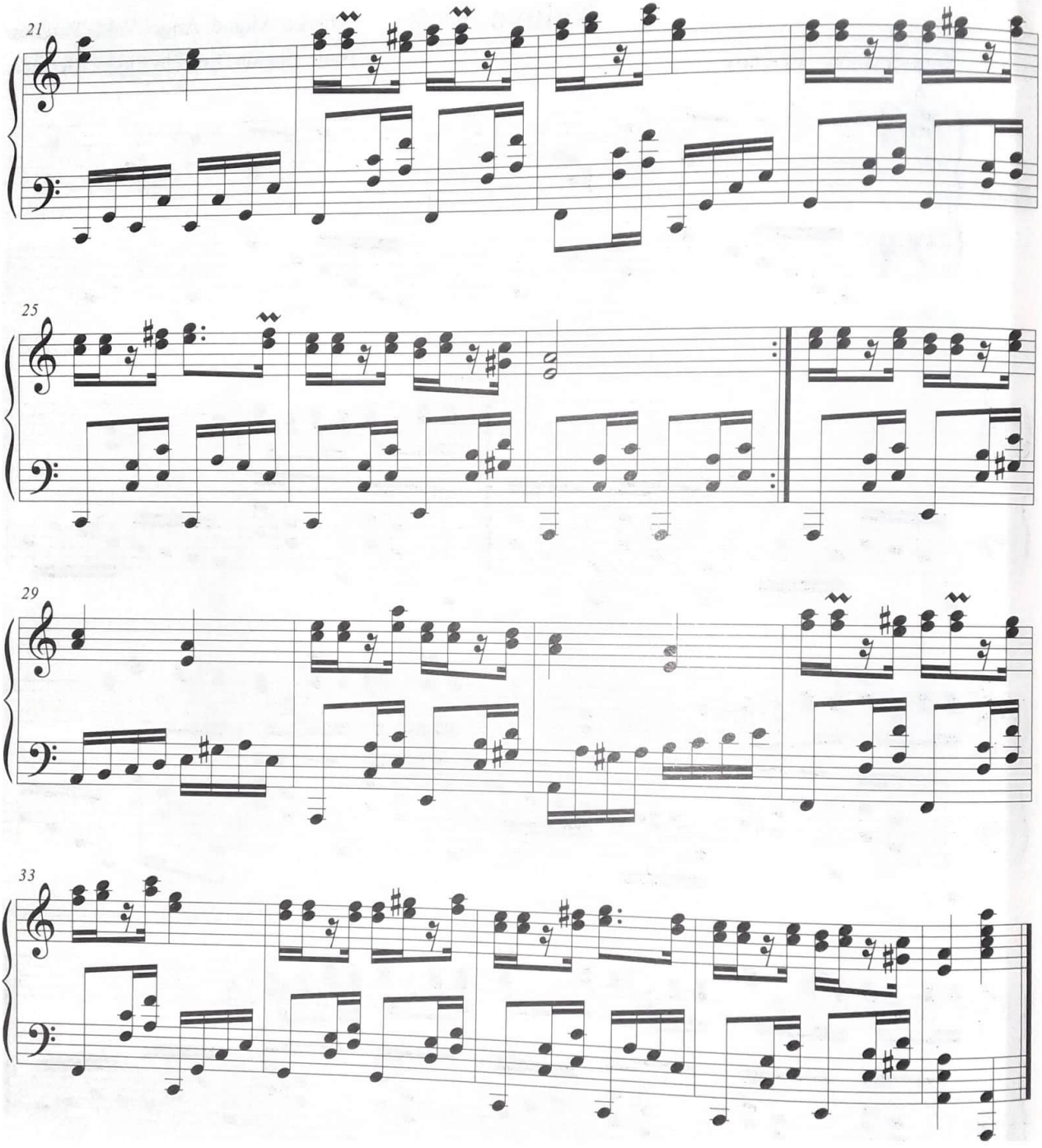
Latidos del Corazón

Kaluyo No.2

Miguel Ángel Valda Paredes

Introducción (♩ = 60)




21
25
29
33

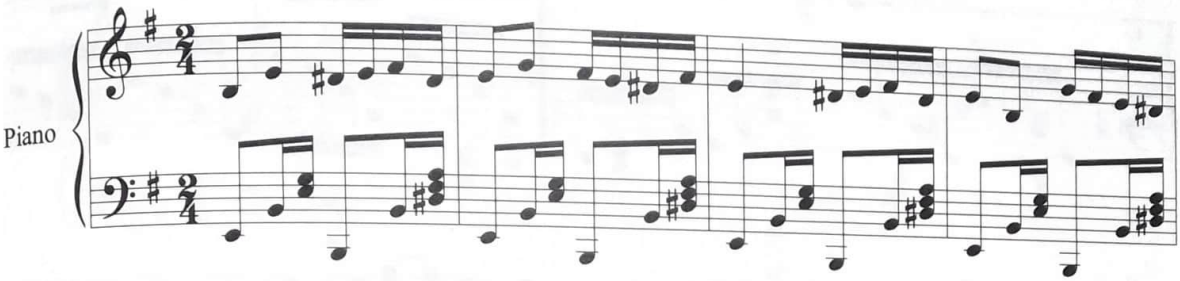
Alma Indígena

Kaluyo No.3

Miguel Ángel Valda Paredes

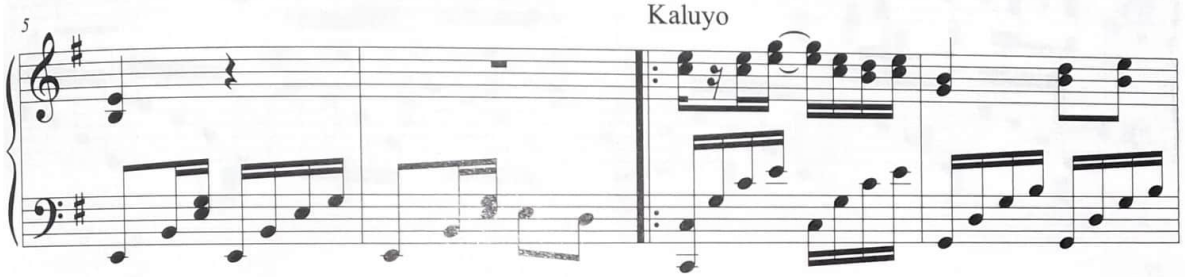
Introducción (♩ = 60)

Piano



5

Kaluyo



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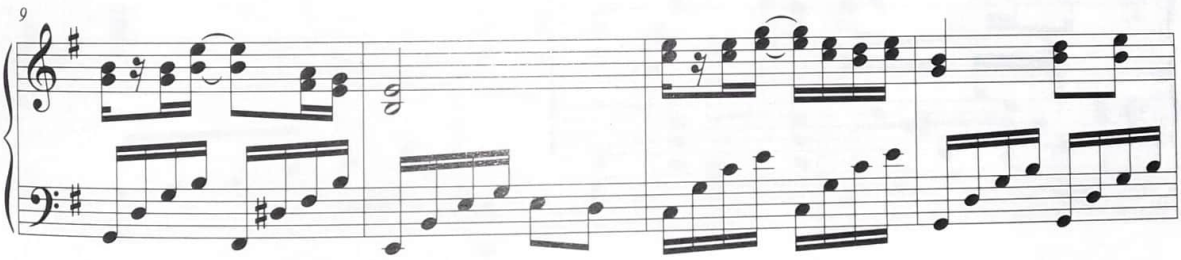
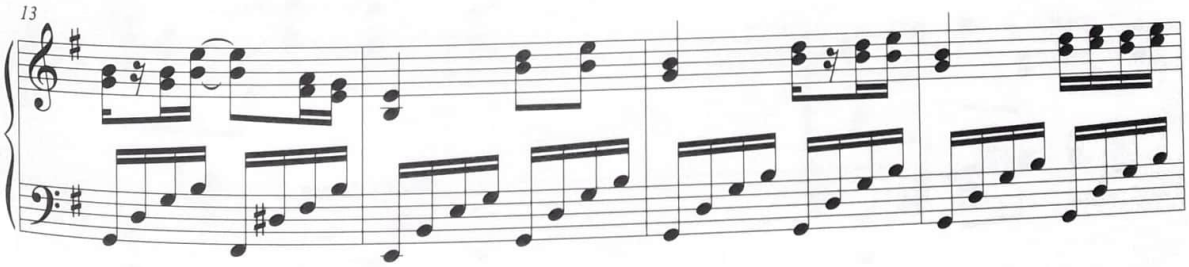
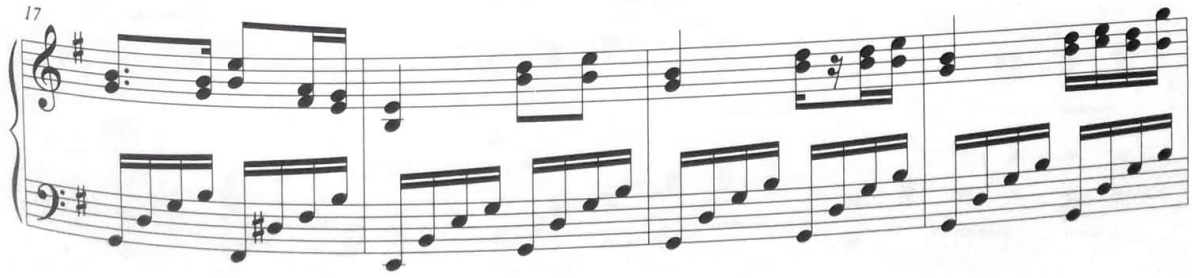


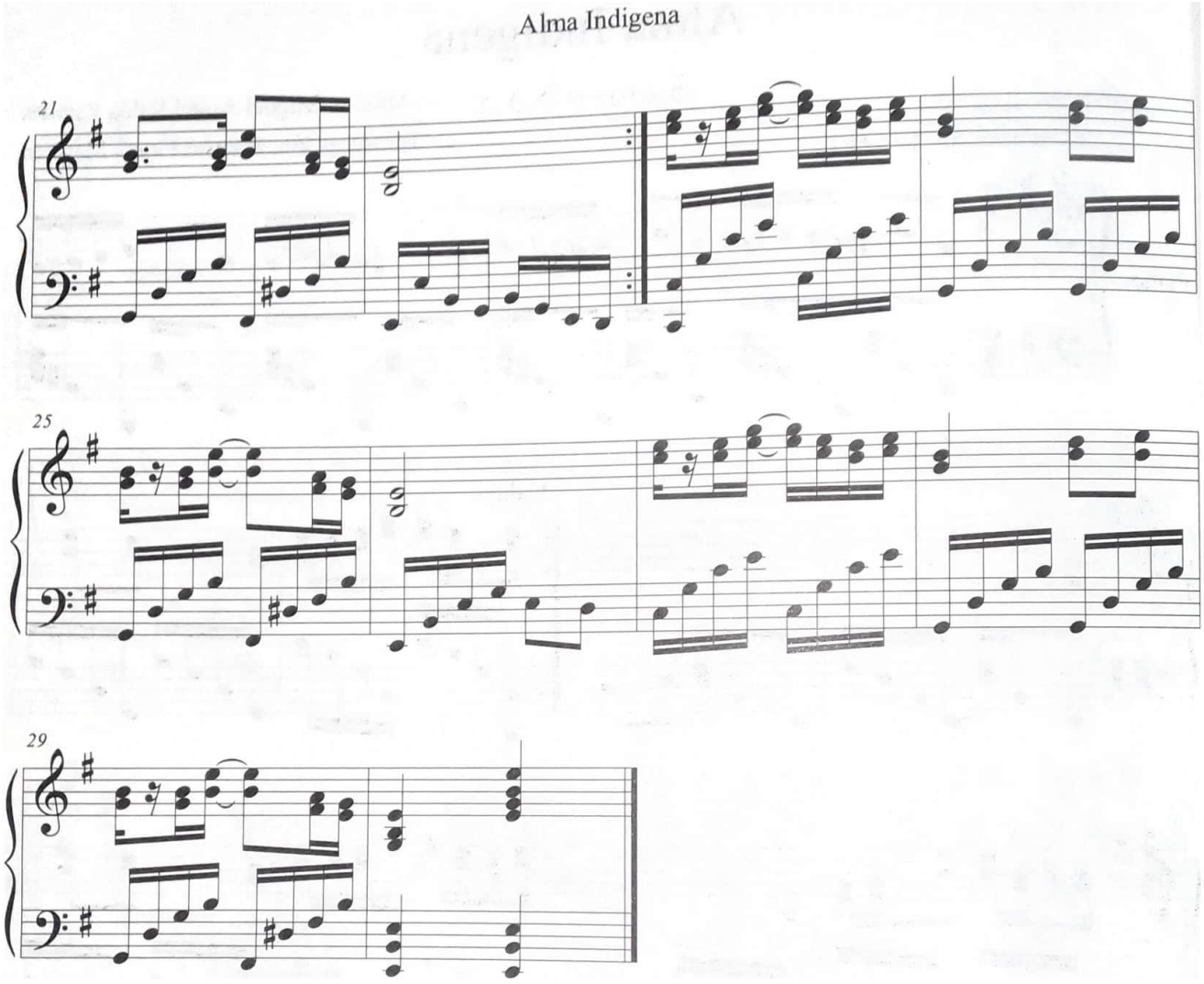
13



17

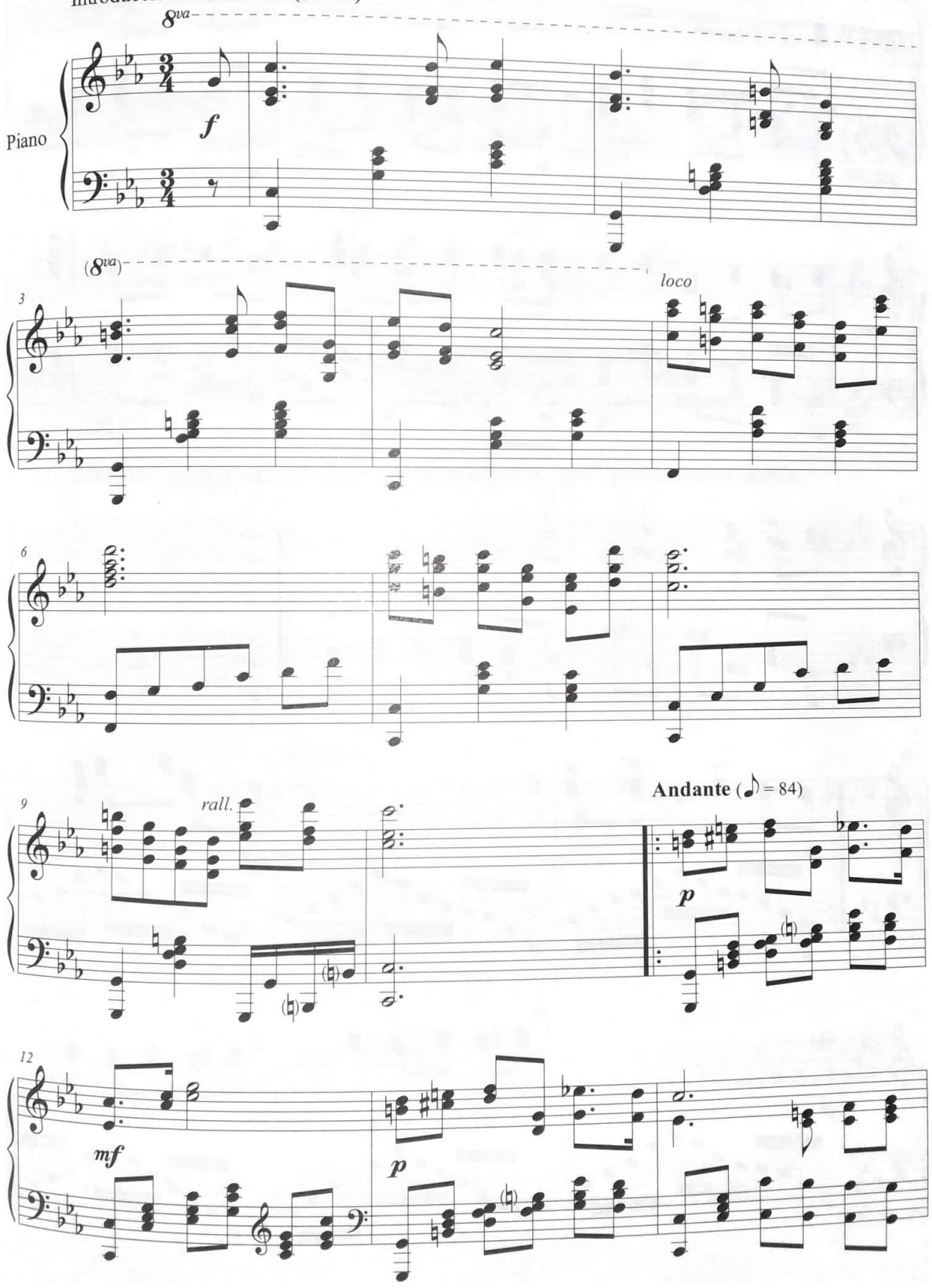


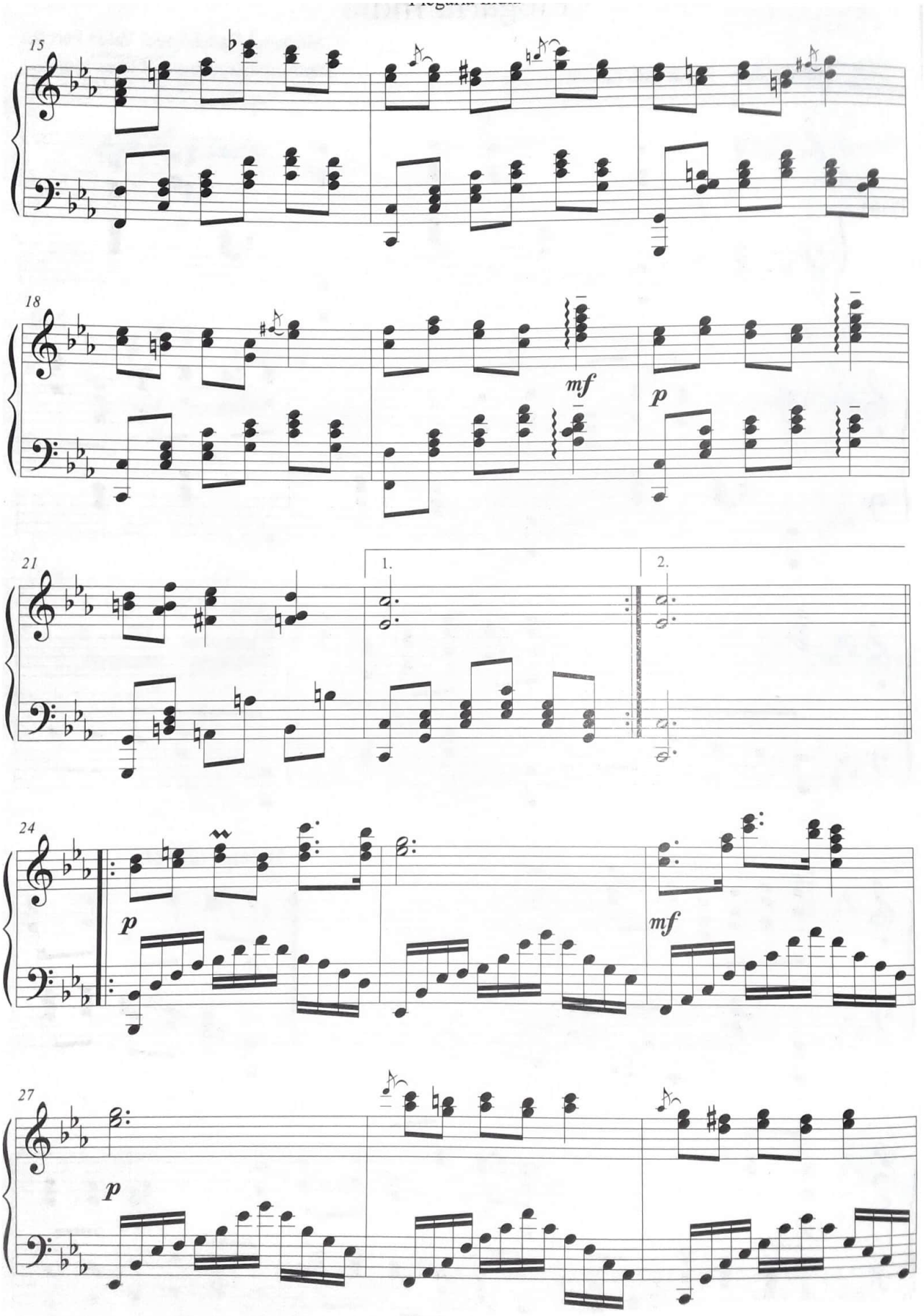
Alma Indigena



Plegaria India

Miguel Ángel Valda Paredes




15
18
mf
p
21
1.
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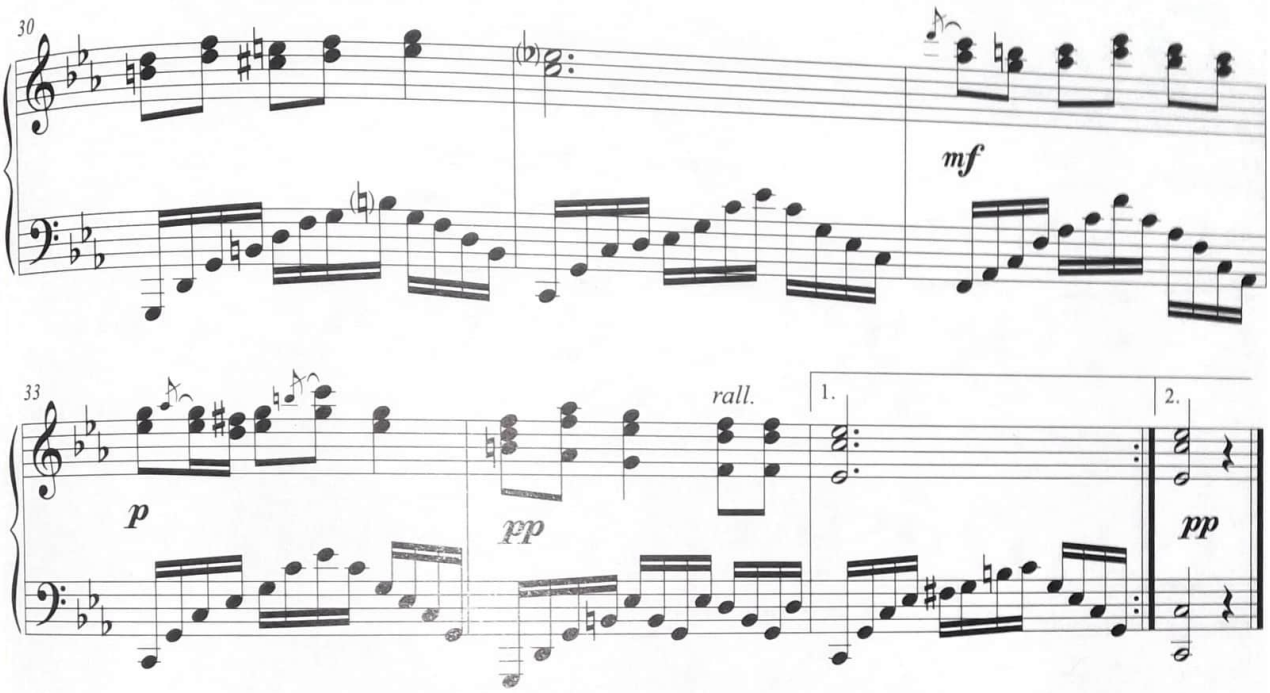
p
mf
27
p

Plegaria India



1. En el manuscrito, el indicador "Moderato" tiene un adjetivo "And", prácticamente ilegible.